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Entrance Examination, Thursday, April 26.

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HIGHER EXAMINATIONS, 1916.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and some of the Colonial Centres for the half-year to December, 1916 :—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—*Winifred M. Amor, Margaret A. Archer, Ella M. Alexander, Edna Abraham, Eileen Byrnes, Sarah Burns, Sarah Baird, Ada I. Brookes, Matilda Brookes, Lottie Bowen, Elsie Barrett, Eileen M. Percery, Eileen Byrne, Chloë Browning, Mary E. Bissell, Sylvia Cox, Nora Cusack, Kathleen M. Claremont, Ethel Chadwick, Irene K. Coull, Frank Dunlop, Louisa Dexter, Muriel A. Davidson, Margaret Danaher, Carl Dunn, Madeline I. Dreyer, Edith S. Fielden, Fanny Ferry, Mary Griffith, Alice M. Gardiner, Ena M. Godwin, Ivy E. Greentree, Mollie E. Grells, Agnes Geaney, Minnie Grimes, Gertrude M. Haigh, Charlotte S. Hack, Amy Ison, Floss O. Jayne, Gladys M. James, (Gwendolen L. Jones, Edna M. Johnston, Dorothy M. Johnson, Marguerite H. Lees, Florence Loveland, Bertram Mayer, Josephine Mortell, Hilma Markwell, Ethel Mowbray, Christina M. McKerrill, Hazel Morris, Beatrice M. McCulloch, Ethel Myers, Karlie McDonald, Elizabeth O'Donnell, Dorothy Oates, Queenie L. Price, Annie M. Peterson, Molly Quilty, Irene Robertson, Gladys C. Reynolds, Adelina Roper, Dorothy Rouse, Isabella Rose, Ella Rolison, Dorothy Richardson, Nicholas Robins, Violet Ross, Eileen Smyth, Elsie Saxton, Alfred Shone, Dora W. Stone, Lois G. Smith, Phoebe L. Sheldon, Olive E. Tunnelcliff, Cyril Thomas, Edith H. E. Thomas, Sarah Wiltshaw, Olive C. Wain, Molly Walsh, Elsie Way, Amy Wright, Myra Westbrook.

SINGING.—Ivelyn P. Taylor.

VIOLIN PLAYING.—Mona Byrnie, Alice M. Burrows, Florence Corbett, Dorothy Mallen, Thomas F. Neal, Charles W. Smart, William Staton.

ELOCUTION.—Gladys Bellamy, Kathleen T. McEvoy, Dora R. Steele.

* Gold Medalist.

† Silver Medalist.

ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Ernest W. Ash, Dorothy M. Austin, Elsie M. Appleton, Rachel W. Avery, Margaret Aston, Phyllis Armstrong, Ruth M. Allen, James D. T. Andrews, Ina Alphen, Phoebe N. Bennallack, Eva Hewry, Nellie Barrett, Irene I. Bartrop, Maude Barker, Lottie M. Bastard, Marjory N. Bailey, Edith E. Bate, †Florence M. Bowden, Alice Bowcock, Amelia M. Burge, Ada C. Bourton, Gladys M. Brett, Ethel Barrett, Thomas Barnes, Ruth E. Bowker, Doris K. Berry, Gladys Barker, Julia M. Brindley, Jeannie Borland, Dora W. Bradbury, Minnie Balleh, Eliza B. Barbour, Eleanor Brown, Elizabeth Barnes, Maggie Bowen, Jesse Blacker, Lily E. Boody, Marie Brosnan, Elizabeth A. Byrne, Kathleen Brotherton, Clara Bromley, G. Butt, Mabel Brunsell, Mildred M. Benjamin, Stephen J. B. Bedford, Muriel Barker, Flora Bouchard, Maie B. Baker, Rita Blackwood, Clara R. Barnier, Linda R. Bullard, Martha K. Chambers, Doris M. Carver, Ada Curtis, Kate L. Carpenter, John B. Creece-Parsons, Gwendolyn Cross, Dorothy Clements, William H. Charles, Gertrude E. Curson, Maggie J. N. Crofts, Una A. Cooke, Margaret Croeland, Annie M. Castle, Doris L. Cooper, Mary Cotter, Edith Christoferson, Jessie M. Christopherson, Winifred R. Cockle, Dorothy Crabbe, Ivy Cronan, Irene Carew, Nellie Collins, Edna Clarke, Ida R. Crawford, Mary Carroll, Mabel M. Colton, Ruby Cornish, Edie Chambers, Annie B. Clark, Annie Campbell, Henrietta M. Cracknell, Beatrice Clulow, Ada J. Castles, Lillian Cornish, Florence Clives, Annie A. Daly, Florence Duffield, Robert E. Davies, James Dudley, Nellie Davies, Bessie Davies, Esther Davies, Norma Duce, Enid Downton, Monica Doyle, Isabella C. Dorward, Ethel Dearricott, Ethel M. Dehne, Angela W. Ellis, Gladys Elsie, Kathleen Egan, Jeannette Frith, Beatrice Francis, Violet M. Fennall, Alice M. Fielden, Norman Floyd, *Edith M. Flint, Alice Fox, Olga Freed, Arthur F. Fell, Alice Fitzell, Stella Finn, Ethel Fayle, Lillias Fly, Elsie Green, George Griffiths, Angela Greene, Daniel J. Gunn, Florence Gater, Edith J. Gadd, Frances E. G. Goodhead, Nellie Grace, Mignonette Grills, Doris Griffiths, Sallie Gorman, Laurie Goodwin, Dorothy Grieve, Mary Glennie-Holmes, Emily M. Goddard, Lynne Griffin, Nina E. Gough, Marjorie M. Garrad, Doris Gray, Irene Gray, Eileen Guthrie, Mavis Gard, Margaret S. Hutchinson, Edith B. Hall, Nora L. Hamilton, Mabel Hunter, William H. Haddow, Ella Harwood, Arthur Har, Thomas Haggatt, May D. Hall, Ethel M. Horsley, Millie H. E. Hall, Maude D. Haley, Muriel M. Hogan, Muriel M. Hiscock, Eileen Hansel, Florence Hamilton, Gertrude M. Healey, Vera Hannon, Alice A. Hollier, Mabel A. Harrison, Muriel H. Holt, Mary Hackett, Eileen Hexton, Muriel D. Hope, Elsie Harrison, Daisy M. Holland, Lillian Hand, Florence Hudson, Violet Howard, Nancy Harker, Janet Hamilton, Norma F. Isacke, Sarah Ivson, Olive C. Ingram, May Joyce, Hilda B. Jonas, Emily Jennings, Harry C. Jackson, William G. James, Dorothy O. Jones, Ann James, Alice Johnston, Vera Jackaman, Lorna E. Jenkin, Hazel Jordan, Gwendoline M. Jenkins, Dorothy Jones, Elsie M. Kelly, Madge Kelly, William D. Kerr, May Knight, Doris Keys, Rosie Knowles, Eileen C. M. Lee, Mary J. Lloyd, Edith Langley, Adah V. Layton, Albert I. Lycett, Annie Latimer, Enid Lewis, Kate M. Lett, Edith F. Lewis, Amy L. Lundberg, Lucy C. Lindsay, Lily Large, Carmen Leis, Yvonne Lyons, Hilda Landenberger, Dora Langley, Eileen Lade, Margaret Lange, May Magennis, Olive M. Marshall, Mary B. Morgan, Olwen M. Morris, Muriel G. Mell, Edith E. Midwood, Elsie M. Mackenzie, Ivy B. Meek, Violet Montgomery, Patty L. Martin, Irene G. Marshall, Blanche Morrell, Annie M. Morris, Vera S. Macnisch, Ettie McNiff, Linda Mackness, Mary McAlary, Vera Meaney, Dorothy Miller, Rose McKell, Coralie Mullins, Thelma Matthews, Monica McHugh, Madeline McHugh, †Iris McGeechie, Marjory Muir, Minnie Mitchell, Thelma Naser, Agnes Nicholson, Annie E. Neave, William C. Ozzanne, Mona O'Brien, Frances Owen, Ruth O'Brien, Daisy Pickard, Elizabeth M. F. Paine, Ivy Porter, John R. Parker, Doris W. Parish, Alice M. K. Percy, Lillian M. Porter, Vera M. Potter, Vera M. Peck, Elsie Patfield, Olive I. Pearce, Elsie Phillips, Elizabeth M. Quinn, Lillian V. Rogers, Carrie Richards, Edith A. Rapsey, Mary A. Rigg, Beatrice Riley, Olive I. Ratcliff, Phyllis M. Rendle, Mable Redfern, Jean A. Renton, Emma E. E. Robinson, Daisy I. Robins, Venetia Rogers, Florence Roessler, Millicent Ralston, Constance R. Rae, Ethel Rodgers, Freida D. Russell, Elsie M. Ridge, Grace Robinson, Hilda Raine, Ruby V. Richards, Hilda A. M. Richards, Annie C. Scott, Florence M. Spragg, Doris E. Solly, Florence I. Shears, Mary Scott, James A. Smith, Marion Spencer, Douglas Smith, Freda M. Smith, Ethel M. Smithson, Edith F. Salt, Gladys M. Sullings, Julia M. Stagg, Annie Sutcliffe, Alice Sermon, Evelyn O. Smith, Grace E. Secker, Watson Sleightholme, Clara Simpson, Agnes M. Stapleton, Doris I. Shepherd, Vera F. Stidston, Lucie M. Scott, Mabel L. Sarchfield, Winifred M. Southam, Annie Shiel, Ida Smith, Irene Shearer, Essie M. Small, Lily Smith, George Shegog, Mary V. Smith, Gladys E. V. Sutherland, Ivy Spowart, Vera E. Simmons, Marjorie Smallwood, Daisy Spencer, Alice Taylor, Isabella Thompson, Kathleen Twissell, Gladys Tyler, Marion Tuite, Violet E. Trenwith, Phyllis Taylor, Rose Tyson, Muriel R. Thomas, Albert Unsworth, May A. Vouden, Gladys Vote, Elsie B. Wood, Florence R. Wines, Phyllis M. Watkins, Helen M. W. Warner, Lucy R. Wigg, Rose Willets, Gladys M. Walker, Annie Walker, Sophia Wright, Irene Walters, Ethel M. Wilson, Mona Wright, Beatrice M. Wakeham, Thelma Wall, Daisy F. White, Lena F. 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ORGAN PLAYING.—Ambrose F. Gibbs, Robert MacBride, William Ritchie, John H. L. Shaw.

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 ELOCUTION.—Jessie Nichols.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Mary H. Buckley, James A. Durham, Muriel E. Johnston.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq., Wilfred Arlom, Esq., L.R.A.M.; Percy S. Frigate, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; J. Withers Carter, Esq., F.R.C.O.; F. Ellerton, Esq., Mus. Bac. Oxon.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantaur., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; William Holman, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq., M. Kingston, Esq., Mus. Bac. Cantab.; O. F. Misquith, Esq.; D. J. Montague, Esq., F. W. Pacey, Esq., Mus. Bac. Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; J. W. Simmons, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; James Ure, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 864 Candidates for Diplomas, of which number 531 passed, 319 failed, and 14 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

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The 224th Students' Concert took place in the Concert Hall of the College on February 7.

The Opera Class have in rehearsal "The Mikado," by Gilbert and Sullivan.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to

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METROPOLITAN EXAMINATION, CHRISTMAS, 1916.

The following CANDIDATES were successful:—

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As TEACHER.—Annie Pole.

EXAMINERS.—F. Corder, A. J. Greenish, Mus. Doc. Cantab., and Sir A. C. Mackenzie, Mus. Doc., LL.D., D.C.L.

SINGING.

As TEACHERS.—Mabel Louisa Mary Dawkins, Edward Gooding, Ernest Hinsley, Granville Hubbard, Gwendoline May Rossiter, Albert Spencer.

As PERFORMERS.—Josephine Anderson, Gertrude Arthur, Olive Bisset, Stella Louise Farmer, Arnold Griffin, Enid Ceridwen Griffiths, Percy Walter Jenkins, Dorothy A. Lawrence, Alfred Thomas Long, George Thomas Llewellyn, Janet Sylvia Peake, H. Cecilia Peirs, Hilda Isabella Riley, Muriel Robinson, Elizabeth Louise Thompson, Elsie Watson.

EXAMINERS.—F. Percival Driver, Edward Hles, Frederic King, Thomas Meue.

PIANOFORTE.

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MARCH 1, 1917.

CONFESSIONS OF A CRITIC.

By HUGH ARTHUR SCOTT.

(Continued from January number, p. 9.)

IV.—SOME VIEWS OF MR. ERNEST NEWMAN.

In some friendly comments which he passed, in the *New Witness*, on one of the earlier articles in this series, Mr. Ernest Newman raised one or two interesting issues upon which I may be permitted perhaps to say a few words by way of reply.

For a beginning Mr. Newman takes strong exception, I gather, to the view which I had ventured to advance, that musical criticism is at the best a rather thankless business—that it is difficult to write in the first place, and difficult to get read in the second—and that in general the musical critic occupies a somewhat forlorn and unfriended position in the scheme of things.

Not a bit of it, replies Mr. Newman in effect, you think that simply because you happen to be one of those unfortunate reporter-critics of the London Press, condemned to spend their whole existence running from concert-room to concert-room penning non-committal paragraphs about mediocrities in the interests of their advertisement managers, and never allowed an opportunity by the miserable conditions under which they ply their trade to attempt anything in the nature of real musical criticism at all. If you and your fellows were not so hopelessly self-centred you would realise that in the provinces we have long since changed all this, and that there, 'on the great provincial papers,' the musical critic 'is more fortunately circumstanced.'

He has not so many trivial concerts to attend: he has not the same distances to cover—an important factor in the problem of fatigue—and while the musical advertiser is almost wholly dependent on the one big newspaper of the town for publicity, the paper can afford, generally speaking, to be contemptuously independent of him. . . . In the provinces then the critic generally speaking feels himself freer, not merely to express his opinion, but what is more important, to choose his line of approach or even whether he shall approach it at all or quietly pass it by.

Hence according to Mr. Newman it is to the provinces that one should look for musical criticism at its best, and with becoming modesty he cites, in illustration of his point, not the case of the *Birmingham Daily Post* (as he might very properly have done) but that of the *Manchester Guardian*, the present musical criticism of which he handsomely declares, so far from being 'mere reporting' is absolutely literature—'literature of a kind that one very rarely meets with in the London press.' And he goes on to argue once more that no other result can be expected, having in view the hopeless conditions under which we wretched London scribes are called on to do our work, running about at the beck and call of singers and fiddlers and pianists, reporting as to 'the flexibility of Miss Jones's fingers at 8.30 p.m. Tuesday,' or 'the state of Miss Brown's vocal chords [*sic*] at 9.15 p.m. Friday,' and racking our brains for the thousandth time to find a new way of saying what doesn't really need saying at all, in other words that 'Miss Smith and Mr. Robinson are just ordinarily capable decent people doing what thousands of other people are doing equally well.'

But let the critic be allowed a freer hand—let him be absolved from the depressing duty of passing judgment on Miss Brown and Miss Jones—let him be permitted even to ignore Mr. Robinson, or at any rate to treat him merely as a means to an end, as a chopping block for the exercise of his own distinctive literary and critical art—and then, one gathers, even a London critic need not despair of doing something tolerable, even if he may never hope to rise to the transcendent height of the *Manchester Guardian* and the *Birmingham Post*.

Now in reply to all this let me say at once that, notwithstanding any flippancies which may have crept into my summary of his views, I am to some extent at least in agreement with Mr. Newman. It is perfectly true that there is not much scope for criticism of the higher kind in the ordinary brief 'notice' of the average recital, but this is not necessarily to say that there is no justification for the existence of such notices or that they may not be in their way quite useful and respectable productions. I think indeed that they may easily be both, even though as contributions to criticism in the higher sense they may not be possessed of any great value.

The mistake is to judge them from this point of view at all. Such notices as I imagine Mr. Newman to have in mind are not intended to be regarded as serious essays in musical criticism but merely as brief records of musical events supplied by qualified writers, for the benefit of those interested in such things. Mr. Newman does not appear to grasp the fact that from the journalistic point of view—and when you are discussing newspaper criticism you are dealing with journalism—a concert or other musical performance must be regarded not only as an artistic event but also as an item of news. The readers of a newspaper who are interested in musical affairs are entitled to know what is being done in the musical world, and the editor who failed to supply them with information on this subject would simply be demonstrating that he did not know his business. Mr. Newman's ideal critic, taking as his motto Flaubert's famous dictum and ranking his own inspired productions as of much greater importance than the works and performances upon which they were based, might produce in this way very excellent work; but whether in a daily newspaper it would meet the requirements of the case from the journalistic point of view is quite another matter. Personally I should say that most decidedly it would not.

As I have suggested above the ordinary reader of a newspaper who is interested in musical matters wants to be kept informed among other things as to what is happening in the way of concerts, and the brief notices which Mr. Newman condemns so unsparingly supply the readiest and most convenient means of providing him with this information. Mr. Newman suggests that if such things need be written at all—if it is really necessary to notice the ordinary unimportant concert—the critic 'ought to be allowed to do so under the swift convenience of an arithmetical formula—Miss Smith is C₂ or Mr. Robinson is B₃ or something of that sort'—or 'if only a report of a concert is required any reporter can supply that in the intervals of listening to political speeches.' But this of course is only his fun, for no one knows better than he does what would be the value of such a 'report' from such a source. The reader too would have something to say if he were invited to rely on 'reports' of such a character, whereas as matters are he knows that what he reads is the work of a qualified man whose opinions are entitled to respect.

All this it may be said is putting the functions of the critic very low, but I would have it understood on this point that I advance this defence, so to call it,

only in reference to that particular class of notice immediately in question, namely the short account of the ordinary everyday concert which is demanded as I have suggested by the requirements of ordinary everyday journalism. As to the contention that there is something derogatory or undignified in undertaking this work and supplying such notices I dissent entirely. On the contrary it appears to me to be a very convenient and suitable arrangement whereby the critics are kept regularly engaged in this way.

Taking the æsthetic point of view first it enables them to keep in touch with musical events in a manner which is obviously desirable. How it may be in the provinces I do not know, but in London at all events new performers are constantly appearing and new works are constantly being produced, concerning which it is desirable to have the opinion of qualified judges. It is indeed a well-recognised practice on the part of most intelligent concert givers nowadays to include one or more new things in their programmes as a bait for the critics, and the latter fulfil I submit a useful function in giving them their attention—useful not only to the public which is interested in such matters, but useful also to the composers to whom publicity is so important, as well as to the performers to whom criticism may be so salutary. And this last consideration suggests another reason in favour of the system whose abandonment Mr. Newman advocates, namely the stimulating influence which is thereby brought to bear on concert givers, an influence which I fancy is much greater than is generally supposed.

Inquire into the matter and you will be surprised to learn to what an extent artists are influenced by regard for the critics' opinions and by fear of the critical ferula if they deviate from the strait path of artistic rectitude. These considerations affect not only their methods of performance but also, and even more potently perhaps, their choice of programmes. I am afraid indeed that if the truth were known it would be found that the public at large are not infrequently the sufferers (in a sense) from the artist's keen regard for the critic's frowns. It is for the critics not the public that those ultra-severe programmes are devised which affright the easy-going amateur with his invincible preference for 'chestnuts'; for the critics again those 'novelties' are introduced which from the non-professional's standpoint are the one blot on the programme; and it is the presence of the critics once more which checks indulgence in those meretricious practices and *ad captandum* effects which otherwise so few performers seem to have the courage to resist. Let not the scoffer underrate therefore the value of those brief reports of concerts for which Mr. Newman professes such lofty disdain. For apart from their more obvious uses it is quite certain that they exercise an influence wholly beneficial in the more indirect fashion which I have indicated.

The system is further advantageous—and this brings me to what may be called the economics of the matter—in so far as it serves to provide the critic himself with bread and butter. In virtue of the steady, day to day employment afforded him in this way the critic is enabled to provide himself with a living wage and a means of subsistence which he might otherwise seek in vain. And this is a consideration which by those immediately concerned at all events is by no means to be overlooked. Unfortunately it is not to be denied that for musical criticism of the more recondite and serious order the commercial demand is strictly limited, so that the musical journalist who sought to subsist on this source alone would scarcely wax very fat. In these circumstances therefore it may be accounted not merely fortunate, but absolutely providential, that he should have in the shape of this

routine, daily paper, work another string to his bow with the aid of which he can hope at least to rub along and at the same time to feel that, Mr. Newman's strictures notwithstanding, he is fulfilling a not unuseful function.

On every ground therefore it appears to me that there is much more to be said for the existing practice than Mr. Newman seems prepared to allow. I am aware of course that under the alternative arrangement advocated by Mr. Newman the critics would still continue their labours in another form, but I submit that the sort of detached and so to speak sublimated criticism which he would substitute for the existing kind would not in fact meet the actual needs of the case at all. A concert or an operatic performance is, I repeat, not only an artistic event but also an item of news, and good journalism requires that it shall be dealt with accordingly. The newspaper reader who turned to his morning paper for information about last night's concert would have legitimate cause for complaint if he found himself confronted instead with nothing nearer the mark than a study of the critic's soul state—however fascinating such a psychological analysis might be in its proper place. Such an attitude as is implied on the part of the critic by this kind of treatment approaches too nearly in its arrogance and self-sufficiency that of the old quarterly reviewers who utilised the volumes which they professed to notice merely as pegs on which to hang entirely independent disquisitions of their own. When a Macaulay was the writer there was not much occasion for complaint perhaps, but it does not by any means follow that the same procedure would be appropriate or defensible in the case of the musical criticism of a daily paper.

Yet I gather that this or something like it is the sort of treatment advocated by Mr. Newman. The 'adventures-of-a-soul-among-masterpieces' theory of criticism is all very well, but it does not in the least follow that it is applicable in all times and circumstances, and I venture to submit that foremost among the places in which it is inappropriate are the columns of the daily paper. Elsewhere let the critic have his say and welcome in any shape or form he chooses—and in the daily paper too for that matter so long as he is not professing to deal as an item of news with any specific performance. But when he is doing this—when he is dealing with such an event as a concert of the preceding day upon which his readers are entitled to expect specific information—then it seems to me it is at once bad journalism and bad taste to proffer that kind of 'essay on the letter I' which Mr. Newman seems to favour. It is possible, of course, as Mr. Newman suggests, that a disquisition of this order may be of greater value than the work or performance criticised, but this is no necessary justification for its existence if it is not the sort of thing that is wanted. An ode to St. Cecilia or a sonnet on Debussy might be more valuable too, but neither would be accepted as a satisfactory substitute by the average newspaper reader who happened to be wanting something entirely different. In short the whole thing boils itself down into the question of 'what the public wants' and, without suggesting for one moment that there is no room for improvement in the notices of the accepted type, I certainly think that they come nearer to meeting the needs of the case than would those of the irresponsible and irrelevant order favoured by Mr. Newman.

I would go further and say that there is no reason why such notices should not also be quite interesting and readable if properly done. Even the 'flexibility of Miss Jones's fingers' might be made the subject of intelligent discussion by a critic who knew his business, while 'the state of Miss Brown's vocal chords' is

surely a theme of unlimited possibilities. Moreover concerts and recitals are not given exclusively by Miss Jones and Miss Brown. Performers of greater note occasionally appear, sometimes there are orchestral performances, sometimes operatic, sometimes choral, and concerning one and all it should usually be possible to find something to say worth saying without wandering too far afield; and this whether the performance in question be excellent or the reverse—by Miss Jones and Miss Brown or by practitioners more famous. Indeed it is the less distinguished performers who generally bring the most grist to the critical mill, so that while the efforts of Miss Jones and Miss Brown may be altogether lamentable from the ordinary hearer's standpoint they may be as manna in the wilderness to the critic seeking inspiration for his pen. Of course, too, there is always the music as well as the performance upon which the critic may discourse—if indeed this is not the wrong way to put it, seeing that from any intelligent standpoint it is so infinitely the more interesting subject of the two—so that altogether there seems no reason whatever why a concert notice need necessarily be unreadable unless it is irrelevant.

To one or two other points in Mr. Newman's articles I hope to return on another occasion.

THE 'ORGELBÜCHLEIN': ANOTHER BACH PROBLEM.

BY C. SANFORD TERRY.

III.

Before examining the sections of Part II. of the 'Orgelbüchlein,' its general resemblance in design to the latter half of Witt's book must be realised. Both begin with Catechism, followed by Penitential Hymns, into the latter of which Bach absorbs Witt's 'Glaubens-Gesänge' (Nos. 271-289) and 'Von der Rechtfertigung des Glaubens' (Nos. 290-307) section. In both books a 'Holy Communion' section follows, from which Bach passes directly to 'For the Common Weal,' omitting Witt's 'Jesus-Lieder' (Nos. 334-409), and reserving his Morning and Evening Hymns for a later place. Similarly postponing Witt's 'Vom der Christlichen Kirchen' and 'Um Friede' sections, Bach inserts next a section on 'Christian Conduct and Experience.' His two divisions 'In Time of Trouble' and 'Death and the Grave' coincide with Witt's. He then introduces Witt's Morning, Evening, and Table Hymns, and, like him, brings his work to an end with a section on 'The Life Eternal.'

Turning to the sections. In the Catechism Hymns Bach follows Witt's order with two exceptions, one of which is of purpose: he deliberately places Witt's No. 222 in front of his No. 221, the former ('Dies sind die heil'gen zehn Gebot') being more definitive to introduce the Ten Commandments. The general order of this section—Commandments, Creed, Prayer, Baptism—is in accordance with common use. Bach adopted it twenty years later in the Catechism Chorals of the 'Clavierübung.'

In the Penitential section Bach includes Witt's 'Faith' and 'Justification by Faith' hymns, and with a clear purpose. He begins (Nos. 67, 68) with confessions of sin and abasement, and answers them (No. 69) immediately with Johann Rist's consolatory 'Jesus, der du meine Seele':

Jesus! Who in sorrow dying
Didst deliverance bring to me.

and Schneering's familiar Hymn of Faith (No. 70), 'Allein zu dir, Herr Jesu Christ':

Lord Jesu Christ, in Thee alone
My only hope on earth I place.

The mood of dejection returns (No. 71):

Alas! my God! my sins are great,
My conscience doth upbraid me,
And now I find that in my strait
No man hath power to aid me.

And again (No. 72):

Jesus, Thou Source of every good,
And fountain of salvation,
Behold me bowed beneath the load
Of guilt and condemnation.

And again (No. 73):

A sinner, Lord, I pray Thee,
Recall Thy dread decree;
Thy fearful wrath O spare me,
From judgment set me free.

But once more, in No. 74, comes a thought of comfort:

My heavy load of sin
To Thee, O Lord, I bring;
From out Thy Side love floweth,
And saving grace bestoweth.

After a final act of contrition (No. 75), the section ends with two comforting hymns from Witt's 'Rechtfertigung' section—Lazarus Spengler's 'Durch Adams Fall ist ganz verderbt' (No. 76):

He that hopeth in God stedfastly
Shall never be confounded.

and Paul Speratus's 'Es ist das Heil uns kommen her' (No. 77):

Salvation hath come down to us
Of freest grace and love.

It is characteristic of Bach's buoyant optimism that these two hymns, with their message of hope, are the only completed movements in the section.

Of the nine hymns in the Holy Communion section only five (Nos. 78, 79, 81, 82, 84) are found in Witt's corresponding division. The rest are introduced from other parts of Witt's book, and No. 83 is brought in from elsewhere. Clearly Bach is working out a design of his own. The first hymn (No. 78) (Luther's 'Jesus Christus, unser Heiland') is an invitation to the Holy Feast:

Who will draw near to that Table
Must take heed all he is able;
Who unworthy thither goes,
Thence death, instead of life, he knows.

No. 79, Luther's 'Gott sei gelobet und gebenediet,' is a prayer that the communicant may worthily receive Christ's Flesh and Blood.

No. 80, transferred from another section of Witt's book, is a version of Psalm 23, and brings the communicant to the Holy Table:

The Lord He is my Shepherd true,
My steps He safely guideth;
With all good things in order due
His bounty me provideth.

No. 81 is an act of devotion upon receiving the Sacrament.

No. 82, 'O Jesu, du edle Gabe' ('Jesu, precious Treasure'), is an act of thanksgiving after Communion:

From my sins Thy blood hath cleansed me,
And from hell Thy love hath snatched me.

No. 83 is a grateful invocation of the Lamb of God. In No. 84 ('Ich weiss ein Blümlein') the communicant contemplates the precious gift vouchsafed to him.

Nos. 85 and 86, introduced from elsewhere in Witt end upon a note of thanksgiving.

The section 'For the Common Weal' conforms to Witt's 'Von denen drey Haupt-Ständen,' and needs no comment.

The next section, 'Christian Conduct and Experience,' excepting Nos. 89 and 91, is taken entirely from Witt's corresponding division. I cannot detect significance either in the arrangement Bach adopts or in his variation of Witt's numerical order. All the eight hymns are appropriate to personal and family use.

The next section, 'In Time of Trouble,' contains seventeen numbers, of which four (Nos. 106, 109, 112, 113) are not in Witt's corresponding section. Further, the hymns taken from Witt's section are arranged by Bach in a changed order which implies the existence of a 'programme.' He deliberately selects No. 97 ('In dich hab' ich gehoffet, Herr'), a fervent expression of faith, to begin the section. The succeeding eight hymns (Nos. 99-106) express moods of distress and despair, culminating in No. 106, 'So wünsch ich nun eine gute Nacht,' with its hopeless cry:

Farewell, vain, worthless world, farewell,
Farewell to friends, farewell to life.

Then the mood changes. The last seven hymns breathe courage and assurance, and Bach ends with one of his favourites, Georg Neumark's 'Wer nur den lieben Gott lässt walten,' whose melody he introduces into no less than eight of the Cantatas:

Think not amid the hour of trial
That God hath cast thee off unheard.

The section 'The Church Militant' follows Witt very closely. But Bach's transposition of two hymns (Nos. 120, 122), and his interpolation of two others (Nos. 121, 123), are with purpose. Witt's section illustrates promiscuously the 'Christian Church and God's Word.' Bach prefers to treat the two ideas in two sub-sections: (a) 'The Christian Church,' Nos. 114-120; (b) 'God's Holy Word,' Nos. 121-123.

In sub-section (a) Bach follows Witt, with one characteristic modification—the position of No. 120. He begins with No. 114 (Luther's version of Psalm 12, 'Ach Gott, vom Himmel sieh darein'), which sets forth the Church's mission:

Grant her, O Lord, to keep the faith
Amid a faithless nation,
And grant us safe from sinful scathe
At length to reach salvation.
Tho' men their part with Satan take,
No power of hell can ever shake
The Church's sure foundation.

No. 115 (Luther's version of Psalm 14, 'The fool hath said in his heart, there is no God') is answered confidently by No. 116 (Luther's Psalm 46), 'A stronghold sure our God is He.'

In No. 117 (Luther's version of Psalm 67, 'Es woll' uns Gott genädig sein') the Church prays for the enlargement of her bounds: 'that Thy saving grace may be known among all nations.'

Nos. 118 and 119, two versions of the 124th Psalm (Luther's 'Wär' Gott nicht mit uns diese Zeit' and Justus Jonas's 'Wo Gott, der Herr, nicht bei uns hält'), picture the Church triumphant and impregnable.

Finally, Philipp Nicolai's hymn, 'Wie schön leuchtet der Morgenstern' (No. 120), presents her as the glorified Spouse of Christ.

The sub-section (b), 'God's Holy Word,' appropriately is prefaced (No. 121) by Psalm 42, declaring the Church's longing for the pure waters of God's Word. No. 122 (Luther's 'Erhalt' uns, Herr, bei deinem Wort') and No. 123 (Nicolaus Selnecker's 'Lass mich dein sein und bleiben') are prayers for

constancy to it, Bach ending characteristically in No. 123 upon an intimate note.

The section 'In Time of War' needs no elucidation. Bach has selected three well-known hymns for peace, and inserts them in Witt's order.

In the section 'Death and the Grave' all but the last two hymns (Nos. 141, 142) are taken from Witt's corresponding section. But they are arranged in Bach's own order, and with a definite design. Nos. 127-129 are utterances of the soul facing death. Nos. 130 ('Alle Menschen'), 132 ('Valet will ich dir geben'), and 133 ('Nun lasst uns den Leib begraben') place us at the actual grave. Nos. 134-140 breathe over it the assurance of a future life. Nos. 141, 142 proclaim the Last Judgment and the day-dawn of Eternity.

Closely following Witt's order within it, Bach next interpolates an earlier section of Witt's book—the Morning, Evening, Table, and Weather Hymns—from all of which he makes a selection. Excepting his careful choice of the hymns to begin the Morning and Evening sections, Bach's arrangement does not call for comment.

Of a different character is the concluding section, 'The Life Eternal.' At first sight it appeared to contain haphazard addenda to the preceding sections of Part II., and so at first I regarded them. The possibility of their illustrating the thought of Eternity seemed the more remote because, though Witt's final section is of that character, Bach takes not a single hymn from it. On the other hand, it was impossible to believe that Bach would end on so bathic a note as a weather hymn; and a closer examination of Nos. 157-164 leaves no doubt that they bear the interpretation I give them.

The section begins with Johann Flittner's 'Jesus-Lied,' whose closing lines clearly were in Bach's mind:

When death calls me, O sustain me,
Thou Consoler,
Jesu, Comforter.

There follows (No. 158) another of Flittner's hymns, which bears the inscription, 'Though I lose all, yet to Jesus I will cling,' and whose seven stanzas all end with the refrain:

Jesus, from Thee ne'er I'll part.

Then come two reflective hymns upon the transitoriness of earthly life: No. 159, 'Ach wie nützlich,' and No. 160, 'Ach, was ist doch unser Leben.' The last four hymns look beyond the gulf: No. 161 ('Allenthalben, wo ich gehe') contemplates an existence in which there is neither death nor sin. It is inscribed, 'Longing to be with Jesus':

There's a land that looms before me,
Where nor death nor sin I'll see,
Where, 'mid angels who adore Thee,
I shall pure and glorious be.

No. 162 (Ahasuerus Fritsch's 'Hast du denn, Jesu, dein Angesicht gänzlich verborgen') is a dialogue between Jesus and the Soul. In its penultimate stanza the Soul bids farewell to earth, and in the last receives the Saviour's summons to everlasting life. With what minuteness Bach drafts his design! In No. 163 (Christian Keimann's 'Sei gegrüßet, Jesu gütig') the Soul prays for strength to meet the ordeal:

Jesus, Master, dearest treasure,
Christ my Saviour, my heart's pleasure,
Hands and pierced Side O show me,
Give me strength to see and know Thee.
Let me all Thy love inherit,
And meet death in Thy sure merit.

So, sustained and strengthened, the Soul wings its flight God-ward (No. 164, Johann Franck's 'Schmücke dich, O liebe Seele') :

Soul, array thyself with gladness,
Leave the gloomy caves of sadness ;
Come from doubt and dusk terrestrial,
Gleam with radiant light celestial :
For the Lord, divine and gracious,
Full of gifts both rare and precious,
He of love itself the essence,
Bids thee to His sacred Presence.

None can follow the unfolding of Bach's design in the 'Orgelbüchlein' without recognizing in its author a man whose personality, beyond his greatness as a maker of music, had in it the sure fabric of moral grandeur. On its musical side, as Mr. Newman so well expresses it : ' If everything else of his were lost, from [the "Orgelbüchlein"] we could reconstruct Bach in all his pathos and almost all his grandeur.' As a test of character it is not less complete—not less illuminating. It reveals in the young man of thirty the simple, reverent trust in God that was his stand-by thirty-five years later, when the call of death came to him almost as his failing breath dictated the words :

Before Thy throne, my God, I stand,
Myself, my all, are in Thy hand.

The identification of Witt's 'Psalmody sacra' as Bach's model helps to determine when the 'Orgelbüchlein' was planned. Witt's preface is dated November 8, 1715. It follows that the Autograph was not written then. On its title-page Bach describes himself as *pro tempore* Capellmeister at Cöthen. The qualifying phrase is curious, and its significance, I venture to think, has been misinterpreted by Spitta, who overlooked circumstances which point to the last weeks of 1717 as the period in which the Autograph actually was written. It is a familiar fact that Bach secured the post of Capellmeister at Cöthen before obtaining release from his engagement as Concertmeister to the Duke of Saxe-Weimar. The Cöthen appointment was dated August 1, 1717. Weimar, however, refused to release him, and Bach actually was imprisoned between November 6 and December 2, 1717, for demanding instant permission to take up his new post.

Spitta interpreted the title-page of the 'Autograph' to imply that it was 'written out at Cöthen.' He supposed that Bach added the words 'pro tempore' to imply, that while the Autograph was written at Cöthen, the completed movements it contains had been composed at an earlier period. But if Bach actually wrote the Autograph at Cöthen, and desired to indicate that its contents were composed elsewhere, it is much more natural to suppose that he would have put upon his title-page the earlier position he then held and had since vacated. In other words, we should expect him to describe himself in those circumstances as *ex tempore* Concertmeister at Weimar. But if we assume that the Autograph was written at Weimar in 1717, and not at Cöthen, the puzzling phrase *pro tempore* falls in harmoniously with the facts. For holding, as Bach did then, his Weimar post under protest, and being by appointment actually Capellmeister at Cöthen, he might reasonably qualify the latter post as 'pro tempore,' seeing that it was doubtful whether it would be permitted to become permanent.

The conclusion, therefore, may be advanced with confidence that the Autograph was not written at Cöthen, as Spitta and later writers have agreed, but at Weimar between August 1, 1717, and December 2,

1717. If that is granted, it would seem that the four weeks of imprisonment in November, 1717, were the actual period in which Bach began to write out a work he never found time or inclination to complete.

But the determination of the date of the Autograph does not settle the question, When were the completed movements of the 'Orgelbüchlein' composed? Rust, in 1878, concluded that they could not have been written earlier than the Cöthen period (1718-22). Spitta, on the other hand, gives convincing reasons for the conclusion that they were not composed at Cöthen, where Bach had neither an adequate organ nor duties as an organist, but at Weimar (1708-17), where both incentives existed. Moreover, Spitta demonstrates clearly that the Autograph is not the earliest text of the Preludes it contains. Felix Mendelssohn possessed a holograph MS. of Bach's which contained twenty-six—and perhaps thirty-eight—of the forty-six movements. Indeed, Spitta makes out a good case for believing that the Mendelssohn MS. itself is the transcript of an earlier text. It must therefore be concluded that the completed movements of the 'Orgelbüchlein' were composed during Bach's residence at Weimar, 1708-17, between his twenty-third and thirty-second year.

What is the relation of Witt's hymn-book to the inquiry? Undoubtedly not all the completed movements were written in touch with Witt's book, as can be proved by collating the text of Bach's melodies with that of Witt.* Spitta's evidence leaves little doubt that many of the completed movements had been written before the publication of Witt's book in November, 1715. But it was, I suggest, the publication of that book that gave Bach the idea to include them and others composed after 1715 in the ordered scheme he sketched in the 'Orgelbüchlein.' Since the latter part of 1717 is the only period in which he could style himself *pro tempore* Capellmeister at Cöthen, I conclude for November, 1717, as the occasion when the scheme was partially completed in the Autograph.

Schweitzer offers an explanation of the 'Orgelbüchlein's' incompleteness in an argument which Mr. Newman dissipates in the new Novello edition. The actual reason of Bach's neglect seems to arise from the nature of the work and the circumstances in which it was undertaken. The already-written movements in Part I., being appropriate to the seasons and Festivals of the Church, were of practical utility to Bach as an organist. Part II. was of another character, divorced from ecclesiastical ritual for the most part, a task conceived in a moment of enthusiasm, whose practical inutility condemned it to incompleteness.

A final note is permissible : If my inference is sound, and the 'Orgelbüchlein' was written out in 1717, the revelation of its meaning is an appropriate act of homage to its incomparable author in this year of its second centenary.

* Nos. 4, 14, 27, 98, 131 certainly were written on another text than Witt's. Nos. 10, 20, 23, 36, 39, 49 are doubtful. The fact also may be stated, for what it is worth, that of Bach and Witt's corresponding texts (43), all but fifteen (Nos. 1, 3, 9, 11, 13, 16, 20, 23, 25, 35, 37, 49, 50, 51, 91) have the same tonality. For Nos. 4, 98, 131, Bach and Witt use different melodies.

We remind composers that March 31 is the latest date for receiving compositions in connection with the prizes for Phantasies for String Quartets based upon folk-song offered by Mr. W. W. Cobbett, whose new address, it should be noted, is 34, Avenue Road, London, N.W.

A well-known cathedral organist, not a hundred miles from York, had a son born to him recently whilst he was conducting a performance of 'Elijah.' A local wit said : 'Of course you will call him louder?'

STANFORD'S 'IRISH SYMPHONY' IN F MINOR (OP. 28).

PERFORMANCE IN NEW YORK.

This work of the early period of Sir Charles Stanford is generally considered one of the most characteristic and beautiful compositions by its composer. It is interesting to note the opinion expressed by Mr. H. E. Krehbiel, the distinguished American critic, upon a recent performance of the Symphony under Mr. Walter Damrosch in New York. He says:

Quite unexpectedly, even to those who had previously scanned its programme, the concert turned out to be one in which the spirit of racialism, if not nationalism, was celebrated from beginning to end. To start with, there was the overture 'Fingal's Cave,' which is Gaelic in so far as it perpetuates the musical impression made upon the imagination of Mendelssohn by his first visit to the Hebrides, though the music was developed later in Italy. Then came Sir Charles Villiers Stanford's 'Irish Symphony,' of which Mr. Damrosch gave its first American hearing at a concert of the Symphony Society exactly twenty-nine years ago come next Sunday. We have heard it frequently since and with ever-growing admiration. In it a native Irishman who is one of the most scholarly of British musicians pays tribute to the folk-music of his native isle, and in its slow movement especially raises what we are disposed to consider the finest monument to the spirit of Celtic folk-song which artistic music has produced. The jollity of the hop-jig and the splendid pride of Irish chivalry speak out in the second and last movements, but these elements count as little compared with the pathos of the ancient lament which lies at the base of the slow movement and which so admirably expresses what Dr. Norman McLeod once characterized as 'the thoughts that lie too deep for tears—the music of an oppressed, conquered, but deeply feeling, impressible, fanciful and generous people'; the music appropriate to the harp in Tara's halls. That harp prelude is the introduction to the movement, and is heard again with its mournfully beautiful wail, toward the end. It is well that the Symphony is kept alive; it speaks a message the significance of which will be plainer to the world when the end of the present awful cataclysm permits the racial voice of music to speak out in clearer tones than it has yet done in the artistic music of the world.

The 'Irish Symphony' was first performed under Richter in London on June 27, 1887.

'JOURNAL OF THE FOLK-SONG SOCIETY.'

The twentieth number of this *Journal* has lately been issued to members of the Society, and is printed, as excellently as usual, by Messrs. Barnicott & Pearce, of Taunton. It completes the fifth volume of this Society's publications, and is of quite peculiar interest and importance. Once more the former editor of the *Journal*, Miss Lucy Broadwood, has been obliged to resume its direction, since Mr. Frederick Keel is still an unwilling visitor at Ruhleben. Miss Broadwood's qualifications for her task need not here be enumerated; it must suffice to say that this *Journal* is not surpassed in interest and value by anything she has done. The salutary process by which ardent and sometimes uncritical collectors are kept in order by the comments of various experts on the material collected, implies not only great labour for the editor, but an unusual power of finding musical and literary analogies, and of comparing version with version in the manner in which

so much good has been done to the study of English folk-music in the past. In this case, the editor's most important contribution is an appendix, modestly called a 'note,' on the Padstow May Songs and Ceremonies. Ladies are proverbially given to deferring their most important communications to the postscript of their letters, and Miss Broadwood has certainly done this. In one of the Padstow songs, collected by the indefatigable Mr. Cecil J. Sharp, there occurs the line 'Aunt Ursula Birdhood she had an old ewe.' In the comment on the song it is suggested that the name may not impossibly be a survival from some intelligible reference to Saint Ursula, and in the appendix the editor takes us with her on an enchanted hobby-horse to regions where the Norse Gods still reign, and where we encounter our old friend Erda. Some fascinating flights of philological suggestion are also made, yet we feel not far from the *terra firma* of 'The Golden Bough.' The preservation of ancient legend and historical event is one of the most curious elements in folk-song; Mr. Sharp's new 'finds' include three Somersetshire versions of 'Sir Hugh' (*i.e.*, St. Hugh of Lincoln), and though the tunes are of no special value, the words of the fragmentary version obviously refer to the miracle worked through the dead child, and the whole literature of the song is full of interest to others besides students of Chaucer. The death of Jane Seymour seems to have appealed to the makers of folk-song long ago, for Mr. Sharp's second song presents a more definite and detailed version than has yet been discovered, though the tune is clearly of much later date than the words, being no older than the 18th century. As usual, there are a number of songs noted as in quintuple time. Of these, 'The Bold Lieutenant' is perhaps the most certainly in this rhythm, and incidentally it is interesting as embodying the story of 'The Glove,' which the collector traces, in literature, as far back as Brantôme. In some other tunes, such as 'Lord Marlborough,' noted by Mr. H. E. D. Hammond, it would seem at least probable that the singer's natural pauses have misled the collector, and that the songs should have been in common time, though sung with justifiable freedom. A series of special interest is that of the 'Cumulative Songs' which begin, very appropriately, with 'The Twelve Days of Christmas' in five versions, and give 'The Mallard' in three. The notes to Dr. Marian Arkwright's 'A shoulder of mutton jumped over from France' are remarkably interesting, and the fifteen sailors' chants collected by Messrs. C. J. Sharp and H. E. Piggott are very valuable for comparison. Whether the tune of the latter's Cornish carol, 'Christmas now is drawing nigh at hand,' is really derived from the beautiful plainsong melody of 'Adoro te devote' it may be permissible to doubt, but Mr. F. Kidson's note on 'The Virgin unspotted' has all the authority that is associated with this writer's work. The number ends with three obituary notices which mean that the cause of folk-music has suffered heavy loss in the deaths of Lord Alverstone, Lieut. G. S. Kaye Butterworth, and Mr. J. Spencer Curwen.

In answer to inquiries, we mention that suggested metronome rates for the pianoforte pieces in the Associated Board Syllabus appeared in the December 1916, issue of the *School Music Review* (price 1½d.).

Pressure on our limited space compels us with much regret to hold over reviews of recent books and music. We hope to be able to devote special attention to this section in our next number.

* *Journal of the Folk-Song Society*, No. 20, being the third and last part of vol. v. London, 10, Berners Street, W. Printed privately for the members of the Society, November, 1916.

Occasional Notes.

FAMILIARITY announces that he has played one thousand pieces without repetition. **BREEDS** and **CONTENT.** He and some commentators seem to regard this as a particularly meritorious feat. So it is as showing enterprise and industry, and assuming the music to have been of good quality. But is it not a fact that the better the music the less likely it is to be fully appreciated at a first or even a second hearing? Enterprise, like any other aggressive quality, needs direction, and we suggest that in this case it would have been better used in giving the audiences more than one chance of getting on terms with the more important items. This point might be more often borne in mind by some English players. We believe it to be the custom, for example, at some of our municipal recitals, to repeat no work within a year. Seeing that recital programmes usually contain very scanty annotations, or none at all, and that much of the best organ music is necessarily of a complex nature, and further that the acoustical properties of some large churches and halls, and the great masses of sound involved, make complexities very difficult to follow, organists should help their hearers by playing unfamiliar important works at least twice within a short interval. How much appreciation of fine orchestral music would there be in London to-day if the promoters of the Promenade Concerts had given their patrons a thousand works without repetition? The fact is, the best of almost everything in music, literature, and life generally, improves on acquaintance. To adapt the words of a once-popular song, 'It's all right when you know it, but you've got to know it first.'

In the course of a lecture on 'Line and Colour in Music,' delivered by **Dr. Walford Davies** at the Royal Institution on February 3, it was stated that 'there are 15,625 different phrases of four notes which are possible, and 9,765,625 possible variations in a phrase of six notes: thus there were 152,000,000 possible single chants.' We are surprised at the smallness of the latter figure, because it falls so short of a rough estimate we had formed from bitter experience of the output during the last hundred years or so. However, it is nice to know that there are limits to this sort of thing. The following is a highly luminous report of the lecture that appeared in a London daily paper:

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Dr. Walford Davies emphasised that musical compositions consisted not in indulging in all the possible numerous variations, but in making artistic selections from these possibilities, for the object of melody in particular, as of music in general, was quite clearly a joyous object.

At the annual general meeting of the Corporation of the Royal Albert Hall, at which Earl Howe presided, a protest was made against the performance of German music. It was stated that at one Sunday concert to which wounded soldiers had been invited the programme consisted wholly of Wagner's music. Earl Howe explained that the line was drawn at the inclusion of the music of living German composers. It was not stated whether the music was cared for *qua* music. We think that concert-goers in this country have tacitly and generally agreed that they do not wish to be deprived of the satisfaction of hearing the German classic music, but they are perfectly willing to forego the hearing of recent German music.

**THOSE
SWELL
PEDALS!**

We continue to receive letters on the merits of balanced *versus* lever pedals, a vexed question from which there seems to be no more than a temporary escape. Mr. H. C. Tonking is so fond of the lever that he would fain have two of them, one on each side of the console. If this custom becomes general, our players of the left-foot-pedal-right-foot-pump will at last have an inducement to become 'ambipedestrian.' Another correspondent, 'Experience,' also writes championing the lever, claiming its superiority on the ground of its making the most of that vital first inch of opening the swell. There we must leave the matter for the present, only venturing to add that our own experience of many years' use of both systems leaves us firmly convinced of the all-round advantage of the balanced pedal.

**ENGLISH
OPERA
'YOUNG
ENGLAND.'**

In our last issue we recorded the successful production of the new opera (written by Basil Hood, music by G. H. Clutsam and Hubert Bath) at Daly's Theatre. Owing to the theatre being required for another play the run of 'Young England' came to an untimely end recently. We are glad to know now that the opera is transferred to Drury Lane commencing February 24, where it should have a long lease of life.

If the United States declare **GERMAN** War against Germany it will be interesting to see what becomes of the non-naturalised German artists—opera and concert singers, orchestral players and teachers who swarm in the former country. Now and then we have heard of harsh sayings against the Allies made by prominent German artists. No doubt in the event of war the tune will be changed.

We are glad to note in the recent Honours list that Sir Walter Parratt is made a C.V.O., and Dr. W. G. Alcock a member of the fourth class M.V.O.

Church and Organ Music.

MODERN FRENCH ORGAN MUSIC.

BY HARVEY GRACE.

(Continued from February number, page 58.)

The German choral, being originally derived from plainsong, and breathing Lutheran protest in every bar, has naturally made no appeal to the French organ composer. On both national and sectarian grounds he has no use for it. But he has seen its possibilities as a basis for fine organ music, and may fairly claim to have done for the choral prelude what none of Bach's successors could do. In his hands it has developed from a floriated melody, or a series of fugal expositions, into a highly-wrought and extended variation form.

The lack of initiative shown by generations of German organ composers is remarkable. They went on steadily writing choral preludes of admirable workmanship, but were content to use the form and idiom of Bach. The two notable exceptions are Rheinberger and Karg-Elert. The former was a Roman Catholic, and therefore had no official dealings with the choral. In the whole of his numerous works we find but one example: a little piece in the 'Monologues' with the Passion choral

used as a bass. It is interesting to speculate as to how far Rheinberger might have developed the choral prelude, as he has done the fugue, by the introduction of important free matter.*

Karg-Elert broke away from tradition, but as his best examples are usually his shortest, he can hardly be said to have done much towards the creation of an extended development of the choral theme hinted at occasionally by Bach.

It was left for César Franck to do this. His 'Three Chorals' are so well-known in England that they need little more than mention. Two remarks may be made, however. First, it is clear that their construction (especially that of No. 1) shows Franck as a disciple of Beethoven rather than Bach. There is nothing here suggestive of the choral prelude or fantasia. For the source, we must look to the large variation form of the later Beethoven. Second, it is a pity that the works are sometimes announced in English recital programmes as 'Choral Preludes.' The French title seems hardly adequate, but it is at least not a misnomer.

Some of Franck's followers have taken up the idea of a developed (as distinct from a figured) choral, and have produced works with a broad, hymn-like theme for basis, relieved by well-contrasted matter of a free and more agitated character,—a design well-suited to the organ, and far more ecclesiastical in effect than the average 'bright' postlude.

Without challenging the supremacy of the three Franck specimens, the chorals of Louis Vierne (second Symphony and No. 16 of Twenty-four Pieces), Böellmann (Twelve Pieces), Gigout (Twelve Pieces), de Séverac (Suite in E minor), and Jongen (Four Pieces) are admirable efforts, and it seems certain that the form is one with a future.

It is interesting to note, as exemplifying French enterprise, that although these works owe their origin to the Franck chorals, they differ widely in construction, not only from their models, but from one another as well.

The masterly development that is a feature of the best of them is shown even more markedly in such splendid examples of the variation form as the first movements of Widor's fifth and sixth Symphonies, in the really wonderful set of variations in the seventh, and in most of the movements of the later set. Another work that might serve as a composition student for a whole series of lessons on development is Böellmann's Fantasia in A,—one of the most beautifully finished

and balanced of organ pieces. Indeed, perhaps the finest characteristics of the best music of the school is its splendid skill in this respect.

Though the composers we are considering make no use of the Passacaglia, they are fond of ringing harmonic changes over short basic figures. It is probably due to the popularity of carillons in France and Belgium that these figures so often take the shape of chimes. Böellmann in several pieces of different character makes liberal use of the first four notes of a descending scale. Another good example will be found in his 'Religious March,' which opens thus:



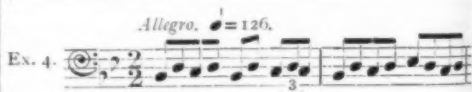
Later, the composer takes the first four notes and by lowering the last of the group gives us a chime:



which is used as a ground bass for nineteen bars. His 'Carillon' is an astonishingly ingenious treatment of:



repeated no less than one-hundred-and-thirty times. Another daring and successful use of a chime is No. 21 of Louis Vierne's Twenty-four Pieces, wherein the Carillon of the chapel in the Château de Longpont (Aisne) is treated. Here is the theme:



which undergoes some startling adventures, including inversion and dalliance with the tonal scale:



See also the bell effects in the numerous treatments of carol tunes by Chauvet, Gigout, Quef, and others.

The influence of Franck is seen in these composers' liberal use of canon. Almost always the result is so natural as to suggest that, like Topsy, it 'grewed,' instead of being the result of taking thought. To what deadly use this device can be put by the pedant we know only too well. At the hands of the best French composers it becomes charged with

emotional significance. Organists who play Franck's Cantabile in B major and the Prayer (Six Pieces) will recall the passage in each where the canon adds urgency to the already warm appeal of the music. Perhaps no composer in this group gives us better examples than Joseph Jongen. His Four Pieces contain long stretches of canon which in their easy management of the 'joins,' their melodiousness, and freedom of modulation, are of outstanding excellence. No. 4 ('Choral') is in canon throughout, and yet contrives to be a significant piece of work with no smell of the lamp. No. 1 ('Cantabile') contains some

* E.g., the E flat minor Fugue (Sonata No. 13) with its long and dramatic middle section, and the Fugues in B flat (No. 6), D minor (No. 11), F (No. 7), &c.

charming passages; but perhaps the finest example is No. 3 ('Prayer'), in which the chief theme, a long-drawn and deeply-felt melody, on its resumption is imitated at one beat's distance in the octave below. So naturally is this done that a fairly attentive listener might easily overlook it; he would be conscious of

some enrichment of the theme, but would be surprised to hear that the increase of beauty was brought about by the use of one of the most scientific of devices. I quote a few of the concluding bars, choosing them because they show the admirable management of the modulations:

Ex. 6.

It will be found that the modern French organ composer's use of canon is generally on such lines as these. He has a happy knack of 'dropping into' it, and using it only for such length of time as is compatible with artistic effect. Rarely do we find him writing a canon merely for canon's sake. On these rare occasions, however, he can hold his own with the most academic. If you wish to see him at his best (or worst, it depends on the point of view), look at Roger Ducasse's Pastorale,—one of the most difficult organ pieces ever written—wherein you will find on page 11 the opening subject accompanied by three imitations of itself, one in diminution at the octave above, one in augmentation at the fifteenth above, and one in double augmentation at the octave below! I should hasten to add that the Pastorale, though too sophisticated for its title, contains some hauntingly-beautiful music, and a good deal that would probably haunt one on full acquaintance.

The Toccata being a form well-calculated for the display of brilliance, it is not surprising that the best examples are produced by the French School. Oddly, most of the Germans who follow Bach faithfully in the matter of fugue and choral prelude have not often delivered themselves of Toccatas. Reger has written some, but relies too much upon wildly-rushing scale-passages which look thrilling and sound conventional.

The best modern German example is perhaps that forming the Finale to Rheinberger's Sonata in C. But as its chief characteristics are vigour and breadth, it can hardly be called a model, though it is a fine piece of music. Of Bach's organ Toccatas only one—the popular D minor—can be said to show the required brilliancy. The F major is gigantic rather than brilliant, and the Dorian example is a comparative failure (on nominal, not musical grounds), because, as Sir Hubert Parry says of it, 'a form which depends so much upon a rhapsodical quality, like a brilliant improvisation, does not gain by too thoughtful and premeditated an air.'

For the Compleat Toccata we must go to the Frenchman. His efforts in this way owe nothing to any organ model, Bachian or otherwise, and probably derive more from pianoforte music than from any other source. The most familiar examples are perhaps those of Widor (fifth Symphony), and Boëllmann ('Gothic Suite'). A fine example that deserves more frequent hearing is Gigout's in B minor (Twelve Pieces). It is short, so admirably laid out for the hands that the player obtains the maximum of effect with the minimum of difficulty, and is moreover highly exciting to the listener. I quote its modest opening bars:

Ex. 7.

The main theme is in the highest notes of the right hand, and is introduced later by full pedal with fine effect. The work is a capital example of *moto perpetuo*.

These composers show great skill in the difficult art of maintaining an accompanimental figure for page after page without being bound down to a simple harmonic basis. The Finale of Louis Vierne's third Symphony,

Ex. 9.

The curious movement with which Widor ends his third Symphony—half-toccata, half-scherzo, with little melancholy touches and some fascinating moments—

Ex. 10.
Presto.

Modern French organ music abounds with brilliant movements of the toccata class, though they are not often so entitled. The Frenchman excels here, as he does in the writing of marches, scherzos, and caprices. His unique feeling for stirring rhythm, his daring employment of methods that look wrong, but have an astonishing way of 'coming off' in performance,* and his audacious use of progressions that (like an unexpected dash of some pungent condiment) make one wince at first and glow afterwards, are factors that enable him to take front rank where effectiveness is the consideration. Because some of these movements plumb no emotional depths or sound no lofty note, serious people condemn them as superficial. So they are, just as thousands of enjoyable novels and plays are superficial. Champagne is of little value as nutriment, but its shortcomings in this respect never yet lessened anybody's enjoyment of it.

(To be continued.)

The Bach 'Passion' Services at St. Anne's Church, Soho, during Lent (Saturday afternoons March 3, 10, 17, 24, and 31, at 3.30 p.m., Wednesday, April 4, at 7.30 p.m., and Good Friday at 4 p.m.) will be conducted by Mr. Harold Darke, organist of St. Michael's, Cornhill. Tickets may be obtained free on sending stamped addressed envelope to the Rector, 28, Soho Square, W.

THE STATUS OF THE ORGANIST.

Mr. Herbert Westerby, of Kirkcaldy, writes: 'Allow me to say how pleased I am that the R.C.O. Council are to move in the matter of defining and improving the status of the

* Such as his *fortissimo* excursions into the higher parts of the keyboard, sometimes with no pedal support.

though dominated by the figure:

Ex. 8.

contains some daring harmony. Augustin Barié, in his Toccata in B minor, manages to be harmonically interesting, and even subtle, in spite of the simplicity of the theme and the consistency of the figuration. The work is full of such significant passages as:

is a striking case of skilful management of a difficult scheme. A couple of bars will suffice to show the delightful disposition of the parts:

organist. About twelve years ago a model agreement and a dissertation on the position of the organist which I had drawn up was submitted to the R.C.O. Council through Sir Frederick Bridge. It was not, however, adopted by the Council, upon the then mistaken idea that it might occasion difference with their patrons, the Archbishops of the Church of England, but it was subsequently inserted in the "Dictionary of Organists," and I understand from the publisher that many organists have written him saying what a help it was. The organist is the colleague and "best friend" of the clergy, and what we organists have to do is to carry the clergy with us, and not only define our position where necessary, but when united, to win the sympathies of the church congregations, who as the paymasters are the real masters of the situation. A most important conference of clergy and organists has been arranged by the National Union of Organists to meet at Edinburgh (see p. 115). I hope this will be followed by similar conferences in other parts. This and the R.C.O. Council movement should really help towards improving the status of the organist.'

The first of a series of lectures and conferences arranged by the Church Music Society took place at Harrow School on February 3, when Dr. Buck dealt with the advantages of unison singing in churches where choir material was scanty. He claimed as one of the chief of these advantages that a large number of untrained and indifferent voices singing in unison produced a fine musical effect with far less trouble than was spent at many churches in obtaining vocal harmony, generally fifth-rate and sometimes not even complete. The boys of the School sang some hymns and psalms, and despite the fact that the voices were all in the transition stage, the result was stirring and convincing evidence in support of the lecturer's view. The next conference will be on March 17, at St. Mary's, Primrose Hill, when Mr. Martin Shaw will speak

CONFERENCE OF CLERGY AND ORGANISTS.

Under the auspices of the Edinburgh Society of Organists a conference between the Society and Ministers in Edinburgh district was held on February 14. The meeting was largely attended by representatives from all denominations, and the frank exchange of views which took place will undoubtedly make for a better understanding of the relationship which ought to exist between the clergy and the organist. The Society was fortunate in having the discussion opened by the leading clergy of the city. The Very Rev. Dr. A. Wallace Williamson, of St. Giles's Cathedral, gave a most inspiring lead by a short address on 'The Christian Year'; the Rev. Dr. Drummond spoke of 'The Ministry of the Choir'; Dr. W. B. Ross criticised 'The Presbyterian Service as it frequently is and as it might be'; Mr. Arthur Curle gave a 'Historical Sketch of Presbyterian Church Music'; and Mr. T. H. Collinson spoke of 'The Influence of the Clergy on the Choir.' So far as we can learn this is the first occasion on which such a meeting has taken place in the city, and there would seem to be a prospect of similar meetings in the near future.

The new organ in St. Margaret's, Durham, erected as a memorial of parishioners who have died in the War, was dedicated on January 31 by the Venerable Archdeacon of Durham. It has three manuals and twenty-five stops, and was built by Messrs. Harrison & Harrison. The oak carving on the case is the work and gift of Mr. A. V. Yockney, headmaster of St. Margaret's Day School. The opening recital was given by Mr. William Ellis, sub-organist of the Cathedral, who played Bach's E flat Fugue, Parry's Prelude on 'Martyrdom,' the Finale from Reubke's Sonata, Beethoven's Romance in G, Chopin's Funeral March, and Guilmant's Grand Chœur in D. The chief items from the subsequent series of recitals by well-known players will be found in our organ recital column.

A solemn celebration of the Holy Communion took place at St. Martin-in-the-Fields on February 16, in memory of members of the S.P.G. who have fallen in the War. On the musical side, the occasion was of interest as showing the great possibilities of simple music. The service was congregational in character, the setting being by Merbecke. A body of about eighty mixed voices had been organized. These sat in the nave, and the large congregation, thus led, sang with impressive effect. After the service Tallis's Funeral Music was played. Mr. Martin Shaw (who was responsible for the musical arrangements) was at the organ.

At a students' organ recital at the Royal Academy of Music, on January 29, excellent performances were given by Miss Marjorie Hermon (Widor's Toccata in F), Mr. Herman Lindars (first movement of Rheinberger's Sonata in F minor), Mr. Philip Lévi (Franck's Choral No. 3), and Mr. Leslie Regan (Stanford's Fantasia and Toccata).

Pergolesi's 'Stabat Mater Dolorosa' is to be sung, accompanied by the Band of the Church Orchestral Society, at St. John's Church, Wilton Road (Victoria Station), on Friday, March 30, at 6 p.m., and on Good Friday, April 6, at 8 p.m.

Bach's 'Funeral Ode' received what was undoubtedly its first performance in Australia on December 12, at St. John's Church, Toorak. The soloists were Miss Anne Williams, Miss Mary Thirlwall, Mr. Percy Blundell, and Mr. Wilton Leech. Mr. Arthur E. H. Nickson conducted. He and his choir are to be congratulated on their enterprise.

Mr. Bernard Page is doing good work at Wellington, N.S.W., where he gives Saturday evening organ recitals weekly from February to December. In the list of pieces played during the past year we note ten of Bach's best works, six of Franck's, with representative selections from Saint-Saëns, Karg-Elert, Handel, Lemare (16), and Wolstenholme (11). Orchestral performances being rare, arrangements are rightly an important feature, and of these Wagner (15), MacDowell (9), Debussy (8), and Beethoven (6) head the list. We are glad to see that Mr. Page finds room for pieces by Byrd, Felton, Greene, Keeble, Russell, Wesley, and other old worthies.

ORGAN RECITALS.

Mr. Albert Orton, at Walton Parish Church—Organ Concerto in F, *Handel*; Salut d'Amour, *Elgar*; Overture, 'Ruy Blas,' *Mendelssohn*.

Mr. W. Sterry Maxfield, at St. John the Evangelist, Altrincham—Choral Song and Fugue, *Wesley*; Pastorale, Op. 19, *Franck*.

Mr. Henry Coleman, at Derry Cathedral, Londonderry—Marche Solennelle, *Schubert*; Andante, *Gade*; Allegro from Sonata, *Corelli*.

Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool—(two recitals)—Prelude and Fugue, E flat, *Bach*; Fantasia in F minor, *Mozart*; Marche aux Flambeaux, in F, *Guilmant*.

Mr. Allan Brown, at Wesleyan Central Hall, Tooting (two recitals)—Finale, Symphony No. 6, *Widor*; Fanfare, *Lemmens*; Finale, 'From the New World' Symphony, *Dvorak*; Marche Russe, *Schminke*. And at the Royal Albert Hall—Chant Seraphique, *Lemare*; Grand Chœur in G minor, *Hollins*.

Mr. Harold Darke, at St. Michael's, Cornhill (seven recitals)—Concerto in B flat, *Handel*; Pastorale and Toccata, *Stanford*; Voluntary in D, *Travers*; Prelude, Fugue and Variation, Pastorale, and Finale, *Franck*; Rhapsody, *Darke*; Pastoral Sonata, *Rheinberger*; Caprice, *Grace*; Sonata in B, *Mendelssohn*; 'Vexilla Regis,' *Bull*; Toccata, *Blow*; Fantasia in E flat, *Saint-Saëns*; Preludes on 'Wiltshire' and a Theme of Tallis, *Darke*.

Series of Recitals on the New Organ at St. Margaret's, Durham: The Rev. A. D. Culley—Scherzo, Sonata No. 5, *Guilmant*; Sonata Pontificale, *Lemmens*; Prelude on 'Eventide,' *Parry*. Dr. E. C. Bairstow, Legend and Scherzetto, *Vierne*; Elegy and Preludes on 'Pange Lingua' and 'Vexilla Regis,' *Bairstow*; Finale in B flat, *Franck*. Mr. C. H. Moody—Sonata in C minor, *Lyon*; Cortège and Réverie, *Vierne*; Eclogue, *Parker*; Sea Song, *MacDowell*. Mr. Sydney H. Nicholson—Toccata and Fugue in D minor, *Bach*; Lamentation, *Guilmant*; Berceuse and Divertissement, *Vierne*; Memorial March, *Lloyd*. Mr. J. E. Jeffries—Pean, *Harwood*; Prelude and Fugue in B minor, *Bach*; Elegy, *Borowski*; Prelude to 'The Deluge,' *Saint-Saëns*; Symphony No. 5, *Widor*.

Mr. Edwin Stephenson, at St. Margaret's, Westminster, Sonata in E minor, *Rheinberger*; Sonatina, *Karg-Elert*; Prelude and Fugue in E minor, 'The Wedge,' *Bach*; Pièce Symphonique, *Franck*; Suite No. 1, *Borowski*; Overture, *Adams*; Three Pieces, *Baris*.

Mr. G. H. Cole, at St. John Baptist, Cardiff (two recitals)—Basso Ostinato, *Arensky*; 'The Storm,' *Lemmens*; Fantasia and Fugue in G minor, *Bach*; Fantasia in F minor (No. 2), *Mozart*; Dithyramb, *Harwood*.

Mr. Harold M. Dawber, at St. George's, Stockport (two recitals)—Prelude on 'Dundee,' *Parry*; Marche des rois Mages, *Dubois*; Allegretto in B minor, *Guilmant*.

Mr. J. Crowther, at Fitzalan Street Church, Glossop—'Pomp and Circumstance,' No. 1, *Elgar*; Caprice in B flat, *Guilmant*; 'The Storm,' *Lemmens*.

Mr. Ernest Kiver, at St. Mark's, Woodcote, Purley (three recitals)—Song of Triumph, *West*; Sonata in A minor, *Gladstone*; Prelude and Fugue in C, *Bach*; Sonata in D minor, *Harford Lloyd*; Romanza and Allegretto, *Wolstenholme*; Preludes on 'Burford' and 'St. Michael,' *West*; Legend, *Alcock*.

Mr. Paul Rochard, at Hincley Parish Church—'Finlandia,' *Sibelius*; Offertoire in G major, *Lefebvre-Wely*.

Mr. Herbert Gisby, at St. Thomas, Regent Street (three recitals)—Meditation in a Cathedral, *Silas*; Serenade, *Widor*; Barcarolle from fourth Concerto, *Bennett*; Improromptu, *Arensky*; Scherzo, *Wolstenholme*; Toccata (Sonata in C major), *Rheinberger*; Three Christmas Pieces, *Best*; Pastorale, *Kullak*.

Mr. J. A. Meale, at Wesleyan Central Hall (four recitals)—Sonata in A flat, first movement, *Rheinberger*; Triumphant March, *Mansfield*; Preludes on 'Burford' and 'St. Michael,' *West*; 'An Irish Phantasy,' *Wolstenholme*; Caprice de Concert, *Stuart Archer*.

Mr. E. Emlyn Davies, at Congregational Church, Bishop's Stortford—Sonata in A minor, *Borowski*; Pastel No. 3, *Karg-Elert*; Finale from Symphony No. 6, *Tchaikovsky*; Concert Rondo in B flat, *Hollins*.

Mr. Fred Gostelow, at Luton Parish Church—*Allegretto, Wolstenholme*; *Fantaisie in E flat, Saint-Saëns*; *Meditation and Toccata, d'Éry*; *March on a Theme of Handel, Guilmant*.

Mr. George Milton Whitehouse, at United Methodist Church, Hednesford—*Overture 'Coriolan,' Beethoven*; *Toccata and Fugue in D minor, Bach*; *Meditation in F minor, Guilmant*.

Mr. Arthur Robinson, at St. Oswald's, Flamborough—*Sonata No. 1, Peace*; *Fantasia on Old Christmas Carols, Faulkes*.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (three recitals)—*Allegro appassionata (Sonata No. 1), Harwood*; *Phantasy on National Anthems of the Allies, Pearce*; *Allegro Maestoso, Lyon*.

Madame Ethel Parkin, at Central Mission, Nottingham—*Fantasia, Stainer*.

APPOINTMENT.

Mr. Fred W. Blacow, organist and choirmaster, Immanuel Church, Southbourne, Bournemouth.

BOOKS RECEIVED.

How to Accompany at the Piano-forte. By Edwin Evans, sen. With 172 music examples. (William Reeves, Charing Cross Road.) A handy volume, pp. 231. No price is named.

Beethoven's Sonatas. Vol. I. (Nos. 1 to 11). Revised by M. Moszkowski. (Société Française d'édition des Grands Classiques Musicaux, Paris, and Enoch & Sons, London.) Price 4s. 6d. A well-printed folio volume. Is fingered, and has notes and metronome rates by the distinguished Editor.

Correspondence.

'CARLYLE AND THE OPERA.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In Mr. Colin McAlpin's interesting article 'Carlyle and the Opera,' in your February number, he says 'Back to truth and reality was the battle-cry of both these [Carlyle and Wagner] sturdy reformers, &c., &c.' In referring to operatic music, past, present, or future, may I ask what 'truth' and 'reality' can there be found? Nothing can make opera *real*, no matter what changes take place in its presentation. Why it should be considered more true to life to declaim and utter sounds which more often than not give no pleasure, than singing beautiful melody seems inexplicable. To have cut-and-dried airs all through an opera (as of old) to-day would be quite as annoying as having none at all. Nothing, I repeat, can make opera *real*, and yet truth can be represented through beautiful melody (or airs, or tunes if you will) just as it can by beautiful language. Take our own immortal Shakespeare. Who ever uttered greater truths than he; yet who goes about his daily occupations speaking in poetry or uttering long soliloquies aloud, unless bereft of reason? All the present-day talk of truth and reality in opera, compared to that of the past, does not make the performance of such one iota more *real* or convincing. Would that it could!—Yours truly,

Florence, Italy.

CLAUDE TREVOR.

Mr. Colin McAlpin writes: 'With reference to the above may I be permitted a single observation. The words "truth" and "reality" were used in an entirely qualitative sense, and not in the sense of a literal realism. They were meant to imply such moral attributes as earnestness and sincerity, without which no *real* man can be properly *true* to the deeper instincts of the heart. As to the "reality" of the opera that is quite another question, and beyond the scope of the article, albeit—in the sense used by your correspondent—of much interest and significance.'

Obituary.

We regret to record the following deaths:

THOMAS LEA SOUTHGATE, at 19, Manor Park, Lea, London, S.E., on January 26. He was born at Highgate, on August 22, 1836, and was thus in his eighty-first year at the time of his decease. He was not a professional musician, but the chief interests of his long and useful life were centred upon musical art and affairs. He was for many years on the staff of the Bank of England. In 1862 he was organist at Christ Church, Hornsey, and in 1865 he was appointed to St. Saviour's, Fitzroy Square. In 1867 he went to St. Saviour's, Clapham, and in 1875 to Emmanuel Church, Dulwich, which was the last post of the kind he held. Having an opulent literary facility and a very observant and acute mind, he found vent for his ideas in musical journalism, and he became, in 1862, one of the founders of the *Musical Standard*, which weekly journal he edited in 1871 and for a few years later. But he continued to write for the *Standard* as well as for the *Musical Times* and other musical journals. He was one of the chief promoters of *Musical News*, which was established in 1891, and for some years was its joint-editor. He took a leading part in the agitation against Trinity College, Toronto, in granting *in absentia* degrees in music, and he was the secretary of the committee which was formed to resist the use of the powers of the Canadian institution. The efforts of the committee were crowned with success chiefly owing to Southgate's persistence, and on July 29, 1891, he was publicly presented with a silver tea and coffee service in recognition of his labours. One result of the victory was the establishment in this country of the Union of Graduates in Music, of which for many years Southgate was the secretary. He became an authoritative musical antiquary, and made many valuable researches in obscure byways of music. The volumes recording the Proceedings of the Musical Association, of which body he was a vice-president, bear witness to his extraordinary industry and diversity of knowledge. Two lectures he delivered at the Music Loan Exhibition held by the Company of Musicians in 1904, also exhibited his erudite acquirements and lucidity of expression. He collaborated with Francis T. Piggett in writing 'The Music and Musical Instruments of Japan.' In 1907, Durham University bestowed on him the honorary degree of Doctor of Civil Laws. In due turn he was a Junior Warden, Senior Warden, and Master of the Company of Musicians, and he was a valued member of the Corporation of Trinity College of Music (London). He was an ever-ready and redoubtable controversialist, and always able to support his arguments by facts and logic rather than by mere assertion. His mind was active until within a week of his death. His numerous colleagues in many musical undertakings will much miss his initiative and sound counsel.

GEORGE BOOTH, at Ilkley, on January 8, aged eighty-six. His death breaks a link with the old Leeds and Yorkshire musicians. He was a pupil of his father, Edward Booth, a famous pianist and organist who had studied with Hummel and Ferdinand Ries. Mr. George Booth began his musical activities as organist at Glasgow, and shortly afterwards settled at Doncaster, where from the early 'fifties he was prominently associated with the musical life of the town. He was the first organist of St. James's Church. He carried on for many years the tradition handed to him by his father of a weekly chamber-music evening. His was a cultured and artistic nature, his intellectual activities extending far beyond his profession. He had a gracious personality, and his precious influence will never be forgotten by those who had the privilege of his friendship. His brother William had a wide reputation as a teacher of composition, and under the pseudonym 'Leopold Waldstein' he published a 'Giant Note Method' which had a great vogue some years ago, and other of his educational works for the pianoforte are still in daily use. Mr. George Booth's cousin, Sir Henry Tate, Bart., was the donor of the Tate Gallery of British Art. The artistic gifts of the family have descended to Mr. Booth's three sons. George is an accomplished pianist, who studied at Basle with Hans Huber; Bromley has gained fame as a violinist; and together George and Bromley Booth have for years organized and managed

successful Subscription Concerts at Doncaster, York, and Hull. The youngest son, Edward, relinquished a virtuoso's technic on the cello for story-telling for the benefit of the lovers of literature. His novels of the Holderness district, 'The Cliff End,' 'The Doctor's Lass,' and 'Fondie,' are works of great value.

SAMUEL SMITH, at Windsor, on January 1, in the ninety-sixth year of his age. He was a son of Edward Woodley Smith (d. 1849), a singer. Admitted as one of the Children of the Chapel Royal, St. James's, in 1831, he sang at the Coronation and at the funeral of William IV. For thirty-four years he was organist of the Parish Church, Windsor, and musical instructor at Beaumont College, Old Windsor, for forty-two years. While there he composed the school-song 'Carmen Beaumontianum,' and the Beaumont March, 'Stanislaus.' He was also composer of several hymn-tunes, among them 'Ruth' and 'Edengrove.' He was a pupil of Sir George Elvey, and succeeded him as conductor of the Windsor and Eton Choral Society. One of his brothers, George Townshend Smith (d. 1877), was organist of Hereford Cathedral for thirty-four years, and another, Montem Smith (d. 1891), was a well-known tenor. Samuel Smith was a close friend of the late Dr. E. H. Thorne and of the late Dr. T. Lea Southgate. At the funeral, which took place on January 5, ten of the choristers of the Chapel Royal, St. James's, and the choir of Windsor Parish Church attended. The Vicar of the Parish Church (the Rev. E. M. Blackie) paid high and deserved tribute to the deceased's useful and honourable career.

PAUL RUBENS, near Falmouth, early in February, aged forty-one. He was educated for the law, but his strong musical leanings led him to composition, in which he soon displayed special gifts in the direction of light comedy-opera and songs. He composed much of the music for 'Florodora' (1899), 'Miss Hook of Holland' (1907), 'The Sunshine Girl' (1912), and many other similar pieces. His death was the end of a pathetic story. He was engaged to be married to Miss Phyllis Dare, the well-known actress—an engagement which, in view of the hopeless nature of his illness, had to be broken off.

Mrs. SWINNERTON HUGHES, on February 7, at the age of ninety-two. She was the youngest daughter of R. L. de Pearsall, the well-known madrigal composer who died in 1856. Mrs. Hughes was in many ways a remarkable woman; a learned antiquary and genealogist, an artist (she painted several portraits of her father), and a very clever illuminator and designer of book-plates. It was through her that many of her father's posthumous works were published, and she wrote the English words to some of his settings of German part-songs.

HENRY WELCH, at Lichfield, in February, at the age of sixty-three. For fifty-five years he was a member of the choir of St. Mary's Church, Lichfield. He was one of a band of fifteen choristers who for fifty-two years, without a break, carried out an extensive walk annually over Cannock Chase. Death has reduced the little company year by year, and now, with the passing of Mr. Welch, who had not once missed the annual pilgrimage, there is left only Mr. Walter Wood, of Stourbridge, who, according to original resolve, will make the old journey once alone.

WILLIAM WALLACE GILCHRIST, at Easton, Pennsylvania, U.S.A., on December 20, 1916. Born in Jersey City, January 8, 1846, he was the conductor of the Mendelssohn Club at Philadelphia for forty years, and in its early days he conducted the Symphony Orchestra associated with that city. He was a composer of considerable power. In 1880 he won all three prizes offered by the Mendelssohn Glee Club of New York, and the 1,000 dollar prize offered by the Cincinnati Festival in 1882.

HENRY SAINT-GEORGE, suddenly, on January 30. He was born in 1866, in London. He was a son of George Saint-George, a composer and violinist and maker of viols and lutes. Henry Saint-George was an accomplished

violinist and a well-read musician. As an examiner for Trinity College of Music he made wide tours of the world, and his genial temperament led to many friendships. He had considerable literary talent, which found vent in many journalistic articles and special books.

HARRY ELLIS WOOLRIDGE, formerly Slade Professor of Fine Arts at Oxford, on February 13, aged seventy-two. He was an antiquarian musical expert, specialising in old polyphonic music. He edited the new edition of Chappell's 'Popular Music in the Olden Time,' and he wrote the first volume of the 'Oxford History of Music' for the University. Musicians are greatly indebted to his clear-minded investigations.

THOMAS HUTCHINSON, on February 4. He was born on April 23, 1854, at Hendon, near Sunderland, and it was in that district that he spent his professional life. He was a busy teacher and examiner, and had some success as a composer. He became organist of St. Cuthbert's, Darlington, in 1896, and he retained this post until his death. He took the degree of Doctor of Music at Oxford in 1894.

EMILE LOUIS FORTUNÉ PESSARD. He was born May 29, 1843, in Paris. He won the Prix de Rome in 1866, and was a prolific composer. His best-known works are the operas 'Le Capitaine Française' (1878), and 'Tabarin' (1885). He was a professor of the Conservatoire and Inspector of Singing in the public schools of Paris.

The Rev. HENRY RAMSDEN BRAMLEY, at Lincoln, on January 28, in his eighty-fourth year. He was a close friend of the late Sir John Stainer, with whom he collaborated in the production of 'Christmas Carols, Old and New.'

GEORGE ROBERTSON SINCLAIR.

BORN OCTOBER 28, 1863. DIED FEBRUARY 7, 1917.

The news of the sudden death of Dr. Sinclair was a great shock to his numerous friends all over the country. On the evening of February 7 he rehearsed the Birmingham Festival Choral Society for a coming performance of Verdi's 'Requiem,' and appeared to be in his usual health and spirits. Soon after his retirement at the Grand Hotel he was discovered to be in a critical condition, and he died before a doctor arrived. At the inquest it was stated that his death arose from heart failure, and his medical attendant stated that he had been consulted by the deceased for heart trouble.

The *Musical Times* has on several occasions dealt with the incidents of Dr. Sinclair's career. In October, 1900, his portrait (and a reproduction of a caricature of his dog Dan as a conductor), with a biography appeared. In March, 1906, another portrait and a further account of his work appeared in connection with a fully illustrated article on Hereford Cathedral, and in September, 1909, a separate portrait, taken whilst he was seated at the Hereford organ.

George Robertson Sinclair was born at Croydon on October 28, 1863. His father, an LL.D. of Trinity College, Dublin, was Director of Public Education in Bombay, and it was during the temporary residence of his mother in England that the boy was born at Croydon. At the age of eight young Sinclair entered the Royal Irish Academy of Music, and soon afterwards, when he was aged ten, he gained a choral scholarship at St. Michael's, Tenbury, and came under the influence of Sir Frederick Ouseley. He remained at Tenbury six years, and in May, 1879, he became a pupil of Dr. Harford Lloyd, then organist of Gloucester Cathedral, and was soon appointed assistant-organist. At the age of seventeen he became organist of the partly-completed Cathedral at Truro, and in 1889, on the death of Dr. Langdon Colborne, he was appointed organist and master of the choristers at Hereford Cathedral, a post he held until his death. The Hereford appointment led to his active interest in the annual Three Choirs Festival, which, according to custom, is conducted in turn by the organists of Gloucester, Worcester, and Hereford. He thus gained an experience of orchestral and choral conducting which he was able to bring to bear upon other appointments as conductor of the Hereford Choral Society, the

Herefordshire Orchestral Society, and the Herefordshire Choral Union, and since July, 1900, of the Birmingham Festival Choral Society.

In 1895 he was made an Honorary Member of the Royal Academy of Music, and in 1899 he received the degree of Doctor of Music from the Archbishop of Canterbury.

A visitor to his hospitable home could not fail to be struck with the regard he had for his choristers. He was unmarried, and it seemed that his fatherly instincts went out to these lads. His home was theirs, their interests his. This sphere of his influence is well described in the words of the Rev. Canon Bannister, Precentor of the Cathedral. He says:

But Dr. Sinclair cared for more in the boys than their voices. He ceaselessly watched over their morals and conduct, training and developing their character as well as their singing. His house was always open to them: and his time was freely given to them, and when their voices broke he invariably helped to give them their start in life, taking endless pains, and using his influence with all his friends to find suitable openings for them. Much of his scanty leisure was taken up with writing to his old boys all over the world.

Although in his early days he displayed some gifts as a composer, he did not pursue this branch of the art. He was a genial, warm-hearted companion, able to banter and to bear it.

His residence at Hereford brought him in close contact with Edward Elgar, for whom he had great affection and respect. That friendship is immortalised in No. XI. of Elgar's 'Variations on an original theme for orchestra,' which is headed 'G. R. S.' We are glad to add the following tributes from other close friends and colleagues, the organists of Gloucester and Worcester Cathedrals.

A. HERBERT BREWER (Gloucester Cathedral).

It is very difficult to write an obituary notice of a life-long friend, and that George Robertson Sinclair has been to me. He was sixteen and I was fourteen when we met as pupils in the organ loft in Gloucester Cathedral. I do not know how far it affected the friendship, but we were so alike that we were often mistaken for each other, and the outward resemblance was only a symbol of the deep friendship we had felt for one another from our boyhood until now,—a friendship which I for one feel that death has not severed. Our likeness with one another often led to curious mistakes. A short time ago a well-known organist met me in London, and mistaking me for Sinclair, said he heard Brewer was up and wanted to know where he could be found (!); while only as recently as last month, when we were examining together for the Royal College of Organists, a directly obverse case occurred. I had met with an accident, and a distinguished musician who might have been expected to know us apart, and whom I had seen early in the week, in wishing Sinclair good-bye expressed the hope that his leg would soon be better (!). Sinclair and I were standing side by side at the time! Times out of number have I been congratulated on the performances at the Hereford Festivals when Sinclair had been conducting. Few enjoyed the joke more than he did.

George Sinclair never knew what fear was, and he always had the courage of his opinions. To show how heedless of physical danger he was as a boy, he on one occasion rode down Birdlip Hill on an old-fashioned high bicycle, with his feet over the handle-bars, and no brake! Birdlip Hill is the well-known test-hill for motors, and falls some 750 feet in a mile and a half. Many stories too could be told of his daring exploits on the Severn.

Our friendship grew as years went by, and we were drawn closer in our work when we found ourselves respectively conductors of the Three Choirs Festivals of Hereford and Gloucester. When I look back I fully realise what a splendid training and preparation for these important positions we had as boys under the guiding hand of our old friend and master Dr. C. H. Lloyd. I shall not forget our first plunge into musical composition. As I write, Sinclair's part-song 'The Starlings'—which I think he wrote for a competition—lies before me; mine was an Evening Service.

On looking through his composition again now, I can see what great promise there was in his first publication. It was a misfortune that this side of his natural gifts was not developed more than actually was the case, for I am convinced that English Church music would have been enriched thereby; but he was so modest and unassuming about his own creative work. He always said that he felt his mission was to interpret and not to create, and yet few musicians I have known grasped the inner meaning of a composition quicker than he did.

From his boyhood he was most conscientious and thorough in his work, and this was literally the case all through his life. He was a man with a strong sense of duty, and whatever he undertook, however small, he did it whether it was pleasant or disagreeable, and threw his whole heart and soul into it. He seemed incapable of uncharitableness in thought, word, or action. As a Cathedral organist, in particular, he had high ideals up to which he lived consistently, setting the finest example to all young musicians. A teacher in music, as in every other realm of the intellect, must be judged by his power of inspiring his pupils. This faculty of inspiration belonged, presumably, to George Sinclair. He died as a comparatively young man, but already many of his pupils have made their mark, and who can tell what the future has in store for the rest? His interest and enthusiasm in connection with the Three Choirs Festivals were unbounded, and his loss to these historic meetings cannot easily be exaggerated. Those who were present at the last Hereford Festival in 1912 will remember the wonderful performance of Bach's 'Passion.' It was a deeply devout interpretation, and it impressed not only the great congregation, but particularly musicians. His rendering of an Organ Concerto at the Gloucester Festivals was an outstanding feature; he was a brilliant executant, and verily had few equals.

George Sinclair has now crossed the bar. He has left at this side innumerable friends behind him, and a gap in English music which will be hard indeed to fill.

IVOR ATKINS (Worcester Cathedral).

I first saw George Robertson Sinclair in 1885, when I went to visit him at Truro in Christmas week with a view to becoming his pupil. I can still see him as he then looked when we first met in St. Mary's Street. His thin face, his slim figure, and dark hair made a picture which time has scarcely dimmed. His strong personal charm, his winning ways and his remarkable energy, were as noticeable then as in after life. He was already a fine organist, and one of the most striking features of his style was the purity of his part-playing. His fine powers of extemporization, if not then at their full maturity, at least showed a very high imaginative level, and in his use of clear form he probably reflected the practice of Dr. C. H. Lloyd, his master.

Truro cathedral services of those days he had made very impressive, in spite of the drawbacks of a temporary building, a wretched organ, and of somewhat indifferent material. But his perseverance in overcoming difficulties must have been an early characteristic, for I remember his telling me that when he first went to Truro he had to win over troublesome choristers of almost his own age by wearing them out in paper chases!

Thoroughness was always a watchword with him, and the marked care he gave to detail in everything he undertook was one of the contributory causes of his constant success. An amusing instance of this thoroughness occurs to me. At one of the Hereford Festivals the Saturday rehearsal was disturbed by the presence of a robin. Musical it certainly must have been, for it shared with more than one distinguished Festival-goer a restless desire to test the acoustic properties of the cathedral before settling upon the exact spot where the musical effect was greatest. An anxious consultation was held, over which G. R. S. presided. But in spite of drastic measures which involved a chase into which all threw their whole energy—to say nothing of the single-hearted co-operation of vergers as beaters—Sunday arrived and the bird was still in possession, furtively awaiting the joys of the opening service. The situation was serious, but we did not suppose that Sinclair would be beaten, and on the Monday morning more than one anxious face relaxed when we heard that he had triumphed over the difficulty. He explained

it quite simply. He had hired a poacher. A veil may be drawn over the sources whence he drew the very necessary information, but it is known that unfrequented parts of the town were scoured in the early morning and by breakfast-time the deed had been done.

I have written elsewhere (*Hereford Times*, February 17) of what his friendship meant to those who possessed it, and of the reasons which probably prevented him from developing his great gifts for composition. Perhaps what he most enjoyed in his musical career was conducting. He loved having large forces under his command, and his strong, clear beat was an inspiration to those who sang under him. A fine organizer, he would put a year's work into the preparation of a Three Choirs Festival, and then from the first note of the London rehearsals to the last note of the Festival all his work as conductor was sheer joy to him. He was a great teacher and a fine interpreter of the greatest works. Amongst his finest achievements as a conductor were his readings of the B minor Mass and Beethoven's Mass in D.

Truly the loss to English Church music, to the Three Choirs Festivals, and to us his colleagues, is very heavy.

RUSSIAN MUSICAL CRITICISM—PAST AND PRESENT.

BY M. MONTAGU-NATHAN.

The Editor of the Russian Section of *The Times* has played unconsciously an odd trick upon its musical readers by giving for their edification the opinions of M. Ivanov (for many years critic of the *Novoe Vremya*), on the subject of Germany's musical domination of Russia. M. Ivanov, who now figures as the advocate of Russian musical nationalism, will I hope forgive me if I declare that in this posture he recalls that of Satan rebuking sin, or, to employ a somewhat closer analogy, that of the shade of the late Clement Scott deploring the censorship which for so long prohibited the delivery of such an excellent and salutary sermon as Ibsen's 'Ghosts.' For M. Ivanov is none other than the sole surviving member of that group of reactionaries whom Stassov described as 'the enemies of the New Russian School' (or Nationalist Group), and to whose pernicious activities the great critic of art, music, and literature devoted many and many a page of print!

We look in vain for Ivanov's features in Moussorgsky's series of musical caricatures, 'The Peepshow'; but if we turn to the composer's long letter, dated 1879, written from Yalta during his Crimean concert-tour with Madame Leonov and addressed to Stassov, the following lines will meet the eye:

Well, then, whilst visiting the dear Yourkovsky family at Nikolayev, D. M. Leonova induced me to show the children my 'Nursery.' The youngsters were delighted, and even the mothers positively fell on my neck; this again occurred at Kherson, at the Boshnyakovs', with the same result, the same transports. O Laroche, O Soloviev! O Laroche and Soloviev and Ivanov, in company, also, with Haller! . . .

In the course of Stassov's slashing indictment of this array of reactionaries he accuses them of being inferior in judgment even to the critics of the previous generation, which, it should be explained, was a fearful dig. Neither their compositions nor their writings, he avers, make the slightest impression on the public, and there is, he adds, only one thing to be said on the score of the latter activity, namely, that they all write a terrible lot! He hopes that none will ever desire to collect their writings, for he considers there can be no sort of interest in ascertaining why, to Soloviev, the works of Napravnik, Ivanov, Zilke, and Bakhtmetiev should seem satisfactory, and not those of Cui, Borodin, and Moussorgsky; or, on the other hand, why Ivanov is so pleased with the compositions of Huncke, Soloviev, Rubinstein, and Schel, but has little taste for the publications of Balakirev and Rimsky-Korsakov; why Offenbach represents to these gentry an undoubted and considerable talent whilst the new Russian composers are reckoned dilettanti whose distinguishing characteristic lies in an absence of inspiration.

A little further on Stassov quotes Ivanov's resentment at the omission of the names of Serov (a fanatical worshipper

of Wagner) and Rubinstein from the programmes of the Free School Concerts, and when he begins to deal with the Moscow journalists we again meet with the name of the *Novoe Vremya*'s representative: 'As concerns the Moscow musical "critics" one can only say that with the exception of Laroche . . . they are not even on a level with Soloviev, Ivanov, Haller . . . and in the majority of cases infinitely lower!'

After referring to the attack on Russian national art in Turgenev's 'Smoke,' Stassov concludes his twenty-odd chapters by cautioning his readers not to be misled by a mask of goodwill assumed by Ledakov, Rostislav, Soloviev, and Ivanov, 'and their many colleagues.' He counsels progressive Russian musicians to ignore their advances and 'honeyed words,' and begs leave to doubt their sincerity.

It fell to Rimsky-Korsakov to prove that Ivanov's judgments, besides being inspired by an unreasoning hatred of the nationalist propaganda, were not at all to be relied upon, and that when the bread of his discourse showed an entire absence of that coating of honey which might have rendered it palatable to some, it was not altogether free from a certain impurity, and was thus harmful—regarded as pabulum for public consumption. 'Shortly after the production of "The Snow Maiden," we are told in the composer's Memoirs, "on the occasion of a performance of Lel's third song, Ivanov stated in print, as a kind of off-hand observation, that this song was written on a folk-theme. I addressed a letter to his editor requesting that the origin of the tune might be specified. I need hardly say that this elicited no reply."

I have so far referred to Ivanov only as an implacable opponent of nationalism, as a critic blind to its virtues, and quite insensible to feelings such as those which prompted the adherents of the New Russian Group to adopt in the 'sixties and 'seventies the nomenclature of 'Petrograd' to describe the modern capital.

Yet some who peruse my quotations may suspect from Moussorgsky's reference to the success of his 'Nursery' Cycle that anti-nationalism was not the only item of Ivanov's propaganda. And indeed Stassov's vigorous protest against the critics he names is inspired by the recognition that in Russian musical history the adversary of nationalism has as a rule been also the opponent of every kind of progress. Hence Moussorgsky's implication of an objection to his invasion of 'new territories' in the 'Nursery.'

We learn, however, that Ivanov is inclined to repent, although in the abridged translation offered by *The Times* one sees no avowal, no hint of recantation. One did not of course expect that he would repent of his consistent and determined opposition to musical progress. The merest glance at the latter sections of the two volumes in which he relates 'The History of Musical Development in Russia' will show what is his attitude towards the greatest of the moderns. Of the rising generation there is not even the barest mention, and the treatment of Scriabin, whose name is now of course as frequently to be seen in Russian programmes as was once that of Tchaikovsky, is best described by mentioning the fashion in which Ivanov has punctuated his recital of this composer's literary programmes to such works as the 'Poem of Ecstasy' and 'Prometheus.' Ivanov has here recourse, all other methods of reasoning having failed, to a system of criticism consisting of a series of notes of interrogation and exclamation, in parentheses, sometimes separately and sometimes together (?), according to the Russian custom adopted by writers who wish to add to an expression of amazement a symbol of protestation at what has amazed them.

Russian opinion is not affected by this sturdy veteran. He is estimated according to his record. And he is occasionally treated to a record of this valuation. The crude methods of Moussorgsky's 'Peepshow' have given place to something subtler, and Ivanov's verdict on Scriabin has been immortalised in a deathless cartoon.

* This was cited in my Musical Association lecture on 'Russian Literature and Russian Music.'

The Tonic Sol-fa Composition Club is this year celebrating its jubilee. It is a very enthusiastic body, chiefly of amateurs who criticise one another's compositions.

CONTEMPORARY BRITISH WAR-POETRY,
MUSIC, AND PATRIOTISM.

BY MARION SCOTT.

[Presidential address delivered before the Society of Women Musicians, December 2, 1916.]

No one is more keenly aware than myself of the responsibility which devolves upon me to-day in delivering my Presidential address before the Society of Women Musicians. Though the Society is still young in years, it has already a splendid tradition of distinguished Presidents, and fine addresses—a tradition which adds greatly to the honour, and also to the responsibility of my task ; the more so, when I consider that I am speaking to a picked audience which includes many of the foremost women in London.

Now I suppose that the thoughts of all of us are more or less occupied in considering the record of work which has just been presented to us in the S.W.M. Report for last year. It is no mean achievement to have done so much in so many directions during war-time, and the Society may well be proud of itself. When Miss Eggar said a year ago in her address that 'far from wishing to let the Society lapse, these hard times had made members realise that they were a Society of friends,' she spoke prophetically, as well as in retrospect, for the S.W.M. has surprised even those who knew it best by its abundant energy and vitality. The Society has never been so flourishing as it is to-day.

But behind these thoughts of music and successful work, I suppose we all have that immense and tragic sense of the War, which has been our inner companion for over two years now. We cannot forget it, even if we would, and we shall carry the mark of it with us to our dying day. I do not propose any attempt to forget it here; instead, I want to see if in this gathering of comrades we can come to some quiet, and I hope comforting, realisation of our relationship to the much wider movements of which we, almost unconsciously, form a part.

At first sight, nothing may seem stranger than that I should talk of our prosperity as a Society and the terrible tragedy of the War in one and the same breath ; for prosperity is so unexpected nowadays (unless it springs from munitions!) that a superficial observer might suppose it to be a pure freak of fortune on our behalf. War brings the ruin of nearly all things material, and indeed, if we had existed for money-making or selfish ends, I think the chances are we should have gone under. But we know (be it said in all humility) that our Society has always striven for something better than materialism ; it has striven for an ideal, and it is in so far as we share in the nation's life of the spirit that we earn our right to exist, and stand or fall as a Society.

Do you remember how, when war broke out, many people wondered what would become of Art? There seemed no place for it in a world of such gigantic horrors and unchained forces. Many people even thought that all Art should be put aside, as a frivolity unsuited to the dignity of Armageddon. That opinion still obtains in certain quarters, but we musicians have never believed it (we never will!), and the men of the Navy and Army have more than supported our view. In the two years in which they have been battling with enemies such as man never met before, facing hardships past imagination, enduring such trials as seem superhuman, they have done another very wonderful thing: they have brought a fresh spring of life into English poetry and music! Anyone who has watched events consistently must have been amazed and rejoiced beyond measure at the clear, free spirit which has come from the camps and battlefields. Nor have the civilians remained untouched. Much of the old neurotic art has become uninteresting, or, better still, been swept away for ever, while the sane, healthy impulses have been strengthened.

A minute or two ago I said that we musicians never had any qualms of conscience as to the right of music to exist, for we know that it is bound up with much of the best that is in us. But in these hard times, when it is the proud prerogative of us all to practise self-denial for our country, it is good and fortifying to remember the code of St. Francis, and to practise it. In this connection I have been very much struck by a passage, which, though written before the war, is singularly applicable to present conditions. It occurs in a little book

called 'A Modern Reading of St. Francis of Assisi,' by Katherine Collins, and runs thus:

The more one reads and studies the life of St. Francis of Assisi, the more one is struck by the applicability of his teaching to modern needs. His ideal of the best kind of life is certainly as valid for our day as for his. We know how he cast away the superfluous, and reduced to a minimum the care for food and raiment, and we are apt to think more of what he refused than of what he kept as absolutely essential. He lays great stress on cleanliness and good manners ; a fine courtesy is to him one of the attributes of God. We know how ardently he sought the beauty of Nature in mountain and plain, and how there must be flowers in all Franciscan gardens. Music and poetry are indispensable, and he listens gladly to the romance which bids us follow after any high ideal. This is a simple life which is rich indeed !

Music and Poetry: those are the Arts which St. Francis retained as indispensable; and it is just those very Arts which have glowed into fuller life during the war. But you may ask 'Why should not Painting, Sculpture, and Architecture have shared in this kindling spirit?' The answer cannot be better given than by a quotation from Romain Rolland's essay on 'The Place of Music in General History.' He says:

It is quite evident that in a kingdom wrecked by war or revolution, creative force could only express itself in architecture with difficulty, for architecture needs money and new structures besides prosperity and confidence in the future. One might even say that the plastic arts in general have need of luxury and leisure, of refined society, and of a certain equilibrium in civilization, in order to develop themselves fully. But when material conditions are harder, when life is bitter, starved, and harassed with care, when the opportunity of outside development is withheld, then the spirit is forced back upon itself, and its eternal need of happiness drives it to other outlets; its expression of beauty is changed and takes a less external character, and it seeks refuge in more intimate arts, such as poetry and music.

This is exactly what has happened in the past two years, and is happening now. It will more than repay us to study it, for in doing so we come into direct touch with the spirit of England. Besides, it is always good, and an enrichment to our own work to know something about the other Arts. As wise old Sir Joshua Reynolds said, 'It is by the analogy that one art bears to another, that many things are ascertained, which were either but faintly seen, or perhaps, would not have been discovered at all, if the inventor had not received the first hints from the practices of a sister art on a similar occasion.'

This is especially true with regard to poetry, for our own art of music is more closely linked to it than to any other, and composers have actually to re-create or translate poems into music when they set them as songs.

So it is profitable for us, both as patriots and musicians, to look around and see what is happening in British poetry and music. On making such a survey, one's first impression is of the enormous increase in poetical output. This may not seem a soul-satisfying result in itself, but it is very significant, for there is seldom first-rate *quality* in work without voluminous *quantity*, since fine poets and composers are not so much isolated entities as greater waves in an inflowing tide.

One's second impression is, that though this mass of poems ranges through all degrees of excellence from genius to doggerel, the quality, taken all in all, is extraordinarily good. For poetry is a real, live thing nowadays, and poems are written, not as artistic exercises, but as irresistible impulses towards the expression of thought and emotion.

I do not intend to discuss here the work done by our established poets since the war, since in most cases they have not been powerfully influenced by it. The Poet Laureate, Sir Henry Newbolt, Mr. Kipling, Thomas Hardy, and others, remain much where they were three years ago, surveying the prospect from their individual standpoints, expressing their views in their characteristic idioms.

Laurence Binyon and Wilfrid Wilson Gibson are exceptions who prove the rule, for they have been inspired to some of their very best work by the war. Gibson's sonnets to Rupert Brooke are probably the finest which have been

written since Brooke himself died. The name of Rupert Brooke is one to conjure with now, and it would be impossible to speak of War Poetry without placing his famous '1914' sonnets at the head of the list; for these exquisitely modelled poems reveal the spirit of England in its perfection. Next to them, and almost equal in technical merit, stands Julian Grenfell's 'Into Battle.' As you probably know these poems well, I will not quote them here, but pass on to less known poets, whose work is extraordinarily English in its strength and simplicity.

My first example is a sonnet by Lieut. Geoffrey Howard on 'England.' In it the poet views England proudly and impersonally; then passes to the remembrance of her as home—'the home of all our mortal dream.' Please note the remarkable skill with which the sonnet form is made to minister to the general effect: the octave, or longer section being devoted to the vastness of Empire; the sestet, or shorter, to the little country itself.

ENGLAND.

Her seed is sown about the world. The seas
For her have path'd their waters. She is known
In swamps that steam about the burning zone,
And dreaded in the last white lands that freeze.
For her the glory that was Nineveh's
Is nought: the pomp of Tyre and Babylon
Nought: and for all the realms that Cesar won—
One tithe of hers were more than all of these.
And she is very small and very green
And full of little lanes all dense with flowers
That wind along and lose themselves between
Mossed farms, and parks, and fields of quiet sheep,
And in the hamlets, where her stalwarts sleep,
Low bells chime out from old elm-hidden towers.

The next poem I want to quote is by 'Edward Melbourne,' (Lieut. W. N. Hodgson), who was killed in the Somme advance. It expresses, in words that ring with noble truth, the clear-eyed faith and complete self-surrender which make so many men in our Army comrades of the Paladins of old:

BEFORE ACTION.

By all the glories of the day,
And the cool evening's benison:
By the last sunset touch that lay
Upon the hills when day was done:
By beauty lavishly outpoured,
And blessings carelessly received,
By all the days that I have lived,
Make me a soldier, Lord.

By all of all men's hopes and fears,
And all the wonders poets sing,
The laughter of unclouded years,
And every sad and lovely thing:
By the romantic ages stored
With high endeavour that was his,
By all his mad catastrophes,
Make me a man, O Lord.
I, that on my familiar hill
Saw with uncomprehending eyes
A hundred of Thy sunsets spill
Their fresh and sanguine sacrifice,
Ere the sun swings his noonday sword
Must say Good-bye to all of this:—
By all delights that I shall miss,
Help me to die, O Lord.

Both these poems are printed in a remarkable little volume called 'Soldier Poets,' published by Erskine Macdonald, Malory House, Featherstone Buildings, W.C., to whom my grateful thanks are due for his kind permission to quote them.

The third poem that I intend to read you, is a valedictory one, written last summer in a dug-out of a front line trench in France, and subsequently printed in the Royal College of Music *Magazine*. It commemorates in verses of haunting beauty two of the poet's friends who had recently been killed:

TO CERTAIN COMRADES.

Living we loved you, yet withheld our praises
Before your faces;
And though our spirits had you high in honour,
After the English manner

We said no word. Yet, as such comrades would,
You understood.

Such friendship is not touched by Death's disaster,
But stands the faster;

And all the shocks and trials of time cannot
Shake it one jot.

Beside the fire at night some far December,
We shall remember

And tell men, unbegotten as yet, the story
Of your sad glory—

Of your plain strength, your truth of heart, your splendid
Coolness, all ended!

All ended . . . yet the aching hearts of lovers
Joy overcovers

Glad in their sorrow; hoping that if they must
Come to the dust,

An ending such as yours may be their portion
And great good fortune—

That if we may not live to serve in peace
England, watching increase—

Then Death with you, honoured, and swift,
And so—Not Die.

That poem would appeal to us at any time by its nobility of thought and expression, but it has also a special interest for musicians since it was written by Mr. Ivor Gurney—a composer whose genius seems equally able to express itself in music or poetry. My best thanks are due to him for permission to include it here.

The three poems I have just read you move on an extraordinarily high plane. There are also many other fine poems which I should like to quote, but time forbids.

Then there are plenty of verses, which though less exalted in type, mirror spontaneously the lesser thoughts and incidents of life and death, and are therefore valuable. Below these again in merit come the odd rhyming tags and bits of doggerel, made up heaven knows how, and often crude, even rude in words and workmanship, but proving nevertheless that poetry satisfies certain mental needs better than prose.

This has been a very hasty and limited survey of contemporary War-poetry, but I hope it will have been sufficient to prove what a wonderfully rich field there is for us to study. Apart from the sheer interest of the poetry itself, there are two reasons which give it a special value for us. One is the necessity for understanding a poem fully and sensitively before we set it to music; the other, which affects far wider issues, is the light which this poetry throws on the Spirit of England.

Critics and newspapers write much, and disagree continually, on what should constitute a genuinely national school of British composers. It seems to me that we, as musicians, may find some help to an answer in the spirit of present-day poetry. If we can produce something analogous to it in our music, we shall have gone far towards solving the problem.

It was difficult to understand the condition of British music before the war, and it is ten times harder now that the war has swept away many old landmarks. Cathedral music, it is true, remains serenely unshaken, but the crowded round of concerts and opera performances has been reduced to a semblance of its former self, while British composers meet with less encouragement than ever. If we survey things as they are now, it seems as if there were three separate factors in the situation; factors which are only connected with each other by slender filaments.

First, then, there are the remains of the pre-war activities—a curious and tangled mass of dead wood and new growth, as it were. That is one factor—and it expends its best energies on nurturing exotics, or foreign music and ideals.

Secondly, there is a group of British composers. While critics and theorists are *arguing* about the creation of a school of national composers, the composers themselves are *working* at it, though some critics seem quite unaware of this. Indeed, the critics and theorists do not always realise that the composers exist, though there never was a time when England was so rich in the creative gift, or held such splendid promise. It is spring-time for our music.

The composers, then, constitute the second factor. I shall not enumerate them here by name, for happily the list is a long one. I shall rather concern myself with the question, 'How has the War affected them?' Here we see at once that the conditions are not a close parallel to those obtaining in Poetry, for so far, the war has not brought to light any new composers—probably because the gift for composition is rarer than that for poetry and requires a longer technical training. But the war has already had a real effect upon our existing composers—has already brought a deepening of purpose, and this will probably become still more apparent when fuller chances come for hearing and judging the work of the younger men, as well as that of the elders. For our composers are still indomitably composing, in spite of all discouragements at home and the terrible conditions of war abroad. Some of this music may be said to be written in spite of the war—fine compositions which have no direct connection with it; other works again are the sheer outcome of thoughts and emotions engendered by the war. There is no distinct cleavage, however, between the two sorts, for the same individual will sometimes be found to have done either kind equally readily. A certain amount of this composition is even done at the Front itself, and I suppose that to a musician there are few things more moving nowadays than the sight of these manuscripts, which come home from the trenches, stained with mud, scribbled in pencil, and marked by the censor.

They are human documents bearing witness that the soul of Man is greater than all material devastation and horror, and that music is a thing immortal—some wonderful spiritual stream, which, like the River of Life, proceeds from the Throne of God.

To turn now to the *third factor* in present-day conditions. It is indubitably that spontaneous impulse towards self-expression in music, especially in songs, which can be used in the rough and tumble of daily life. This impulse is not so noticeable yet among civilians (though I suspect we should be amazed if we knew its full extent) as amongst the men of the Navy and Army. Their taste may be uncultivated, they often enjoy the most execrable tunes and words, but sing they will, and sing they do! Music is nearly a necessity in their lives, and instances to prove this are boundless.

We all know the magnificent story of the Toy Band in the great Retreat, and of that Christmas truce when English and Germans sang to each other from their trenches. I expect you could all supply me with further instances, and indeed I shall be grateful if you will do so. Meanwhile I think you may be interested to hear a few which have come to me from the people concerned.

A battalion, newly out from England, was detailed to take over some trenches at the Front from a Welsh regiment, and a few of the latter remained to show the novices their way round. Now these Welshmen sang Welsh folk-songs very beautifully, and so enraptured the new-comers by their music that they had not the time to feel as—well, as new battalions might very reasonably feel when they first come under fire! Within a few weeks that battalion was doing its own musical performances to keep its spirits up. It endured a terrific bombardment, and all the while the signallers and stretcher-bearers of one company were congregated in a bay singing a most lively waltz tune to words beginning, 'I want to go home.'

Men on the march, who think their officer has forgotten to give them a rest, will tactfully remind him in song that they 'could march all day and march all night without stopping and never be tired!'

An orderly in a hospital told me that when men are suffering great pain, they often sing to take off their thoughts. A patient will go through his whole repertoire thus—common enough songs in all probability, but I think the angels must enjoy such brave-spirited music.

The night before a big attack is always a tense time. I heard recently of a wonderful concert given on the eve of the great Somme battle in September. The concert was held by the light of the camp fire; a platform had been made of empty ammunition boxes, and on this the singers stood to sing without any instrumental accompaniment. All around, the men of the brigade stretched away into the darkness; not one could tell whether he would live to see the next night. I do not yet know the whole programme, but I do know that one song was by a woman, and that woman a member of the S.W.M.—Maude Valérie White. The most

moving moment in all that wonderful concert was when 'Auld Lang Syne' was sung, for every man there joined in.

To recapitulate, then, briefly, the three factors which seem most important in English music at present are:

1. The established pre-war music.
2. The splendid promise of our school of composers.
3. The widespread instinct among classes of people hitherto regarded as impervious to music, to adopt it as one of the indispensable elements in their lives.

As I have already said, these three factors are only connected by slender filaments, for our composers get scant encouragement from concert promoters and the public; and the mass of the nation, though awakening to a love of music, has a taste which is limited and often low. In several instances magnificent work has been done to improve things, but the field is immense and the labourers comparatively few.

Now the primary work of the S.W.M. must always be the composition or performance of music, and we hold the hope and faith that our Society will do much for British music in these directions. But it seems to me that our Society could also do good work by helping to bring together the scattered factors in national musical life. It is marvellous how much can be accomplished by even a few determined people if they pursue their plans with idealism and common sense in equal quantities.

Hitherto most efforts have been directed towards concert promoters and publishers, and there are still many useful things we can do in these directions. For instance, we can perform or introduce good British works whenever a chance occurs; and can let concert societies know we are anxious to hear British works and artists. When we feel we can afford it, we can buy tickets for concerts at which British works are performed, or British artists are the performers; and whenever possible we can buy the published works of British composers instead of borrowing them.

Even if we could only buy one or two in a year (for we all share the duty of saving money to help our country) it would make a distinct difference to publishers' ideas of the demand for British music.

In these ways we should also be helping the composers, and by giving their work sympathetic understanding and support we should be making the way plain for the full development of their powers. But I need not say much on this part of the problem, as it is the one with which we are already in intimate connection.

The third remaining factor is the public. It seems to me it has been the least considered in the past, and might become one of the greatest powers for good in the future if properly helped. If we could inspire the mass of the nation with a keen interest in its own music, we should have little difficulty in getting concert promoters to push British music, for in the ultimate resort nearly all large concert schemes are governed by the power of the purse. Baldly stated, concert-givers perform those works the public will pay to hear. At present, only a small section cares enough about British music to pay for it, though thousands and thousands of people subscribe to hear Bach, Beethoven, Brahms, and Handel again and again.

I do not for one moment suggest that the great composers of any nation should be excluded from our programmes; it would be a horrible calamity to lose them. But I do contend with all the earnestness of which my heart is capable, that English music should be given an equal share with foreign works in this land which is its home.

As a practical step towards that, we could all try in a tactful way to interest our friends, acquaintances, and the people we come across; turning the thoughts of those who already love good music towards their native art; interesting people, who possess crude tastes, in the better sort of music; trying to awaken a love for music in those who have it not. It is rather pathetic just now to think of the avidity with which the great working classes are buying pianos (there never was such a sale)—yet in most cases the owners can do little with them when bought, and the best music is often a sealed book. As an instance of this isolation from good art, I may mention what a former scholar of the Royal College of Music, who was billeted on such people, told me the other day. He happened to leave a volume of the French Suites, with 'Bach' in large letters on the cover, lying on the table, and was asked in all good faith what 'Bosh' meant!

I have only advanced a few suggestions in this paper, but the chances of doing good work must be manifold. If we follow our art of music in the proper spirit, we shall not be wronging our country in the day of her struggle and sacrifice, but be doing her a service. The old luxuries and artistic sophistries are out of place now, but the true spirit of music can never bring anything but good to the national life. Where the war conditions on every side are brutally material, it is more than ever important to keep a clear, spiritual vision, both for the present and for the time to come. We have no fear that by pursuing the noblest in art, by helping to build up noble music in England, we shall be guilty of blindness of heart.

Whatever our work is, whether it be great or small, public or private, it is always worth doing well. To do good things as well as possible is one of the fundamental acts of real patriotism; there is no antagonism, for the love of country and the love of perfection are convergent.

GRAND OPERA IN ENGLISH.

THE BEECHAM SEASON.

At last! This exclamatory remark very well summarises the result of the further season of opera in English which Sir Thomas Beecham began on October 14 and ended on February 10, at the Aldwych Theatre. At last he has done the thing that London wanted. Too long has he expended his time—and its equivalent—on putting before the public the works he thought it would like to hear; with results that led Sir Thomas to abuse the London public roundly for its lack of qualities no one could expect it to have. But the London public—unlike the provincial public—is something of a spoilt child in matters operatic. It will go to see what it wants to see and will stay away religiously from what it does not want to see. Now Sir Thomas Beecham seems to have at last recognised this fact, and for the first time in history we have seen displayed outside the Aldwych Theatre the dual legend—'Opera in English: House Full.' And no one probably was more surprised than Sir Thomas himself. Yet those who knew the London operatic public advised him early in his career that the opera-going people wanted the familiar and were indisposed to learn until it had made further acquaintance with the familiar. 'First catch your hare' is an excellent maxim where opera in the vernacular is concerned; in other words, first create your public. To the undertaking that will give it what it wants it will express the most loyal allegiance. Sir Thomas, after much persuasion from one part of the Press, has consented to do this—and unparalleled success has been his reward. A definite public for grand opera in English has been created, and that being so it will now be possible to try experiments. So far none has been tried save with one great exception. This was Charpentier's 'Louise,' produced at the end of the season. And the benefit of a definite following was established; for it showed itself quite ready to experiment on an opera that had not been given in English in London before, and packed the place from floor to ceiling.

The public has done its best to remove the slight cast upon it by Oscar Hammerstein, who, having read his daily paper, only stigmatised Londoners as 'operatically uneducated.' Several hands have begun the work of removing that disability, and now that we have reached a definite stage in the chequered history of opera in English it is as well to remember the good work done in this direction by Carl Rosa and Charles Manners. Sir Thomas Beecham has been carrying on the work of polishing up London's knowledge of the 'rudiments' of opera. It has been going on for two years, though the present review deals only with the operations of the last four months. In that period one hundred and twenty-one performances of thirteen operas have been given. This alone is significant as showing the demand for the same work several times over. No analysis of the performances has been issued, so that it is not possible to say which opera has been given the more often. Neither is it possible to speak as an eye-witness of all the performances, since the invitations to the Press have not been too frequent, for the reason let us hope of the public's demand for places. Nevertheless, the public—or one section of it—has come in well for 'Tristan,' and another has given undisguised

approval to 'La Bohème.' And we hope a combination of both was to be found at the performance of 'Faust,' 'Aida,' 'Tosca,' 'Madame Butterfly,' 'Samson and Delilah,' 'Tales of Hoffmann,' and the 'operatic twins' 'Cavalleria Rusticana' and 'Pagliacci.' This list, to which 'Il Seraglio' and 'Romeo and Juliet' must be added, has proved sufficiently attractive, and incidentally indicates the catholicity of 'operatically uneducated, civic-conscienceless' London. The performances have been excellent. The difficulty of getting artists has of course been great. The number of English operatic singers is small at best of times, and will remain small so long as our schools of music ignore the importance of operatic training. In war-time it has been greater, but by good luck, good nature, and good management, the undertaking has contrived to get through. No particular talent has been revealed, but singers like Miss Mignon Nevada and Miss Edna Thornton, on whom one has had an eye, have fully realised expectations. Then a good if inexperienced bass has been found in Mr. Norman Allin, while other members of the company, like Mesdames Jeanne Brola, Rosina Buckman, Edith Clegg, Perceval Allen, Edith Evans, Bessie Tysak, Agnes Nicholls, Lena Maitland, Miriam Licette, Messrs. D'Oisly, Mullings, Blamey, Webster-Millar, Alfred Heather, Frederic Austin, Powell-Edwards, H. Langley, Robert Parker, Frederick Ranaflow, and Robert Radford have done excellent work, some of them achieving a lasting position as operatic artists. The conductor's desk has had many occupants. The full list is Sir Thomas Beecham, Aylmer Buist, Eugène Goossens, Julius Harrison, Percy Pitt, Geoffrey Toye, and Vincent Thomas. Of the one genuine novelty of the season, 'Louise,' it is possible to speak warmly though the fine representations of 'Aida' and 'Samson' should be recorded. It was well done. True, it was all too high-spirited; but it is the charm of the British operatic artist that he or she goes to work with a will. But the music was well-sung, and the wonderful score finely played under the guidance of Mr. Percy Pitt. Miss Miriam Licette distinguished herself as Louise; Mr. Robert Radford made an excellent Father, genial and picturesque; Mr. D'Oisly was the Julien; Miss Clegg the Mother, though with rather too much of the British matron about her; and the small parts of the nocturnal characters and the work-girls were all excellent. The performance was received with enthusiasm, and was repeated three times during the ensuing and last week of the season, with the successful assumption of the part of the Father by Mr. Frederick Ranaflow. Now the company is shedding its light upon various provincial centres until May, when it will return to the Metropolis; this time, it is understood, with Drury Lane as the field of operation.

FRANCIS E. BARRETT.

THE NATIONAL SCHOOL OF VIRGINAL MUSIC IN ELIZABETHAN TIMES.

On January 16, Miss Margaret H. Glyn read a Paper with the above title before the Musical Association. She said that the Elizabethan Madrigal was coming rapidly into its own, but the virginal music of the period was still in the position of the prophet who is without honour in his own country. The madrigal presented us with a comparatively homogeneous technique, whereas the virginal music was a strange medley wherein ancient *canti fermi* with a weaving of mediæval counterpoint, popular tunes, an advanced keyboard technique not unlike that of the present day, all strove for the mastery. Out of the old contrapuntal tangle simple rhythmic lines appeared, shaped themselves into a base for development, absorbed out of the mediæval system all it had to give, added thereto a technique of their own, and with an irresistible impulse surged forward to a goal hitherto undreamed of.

It was remarkable that the flowering period of the Elizabethan drama coincided exactly with that of the music and disappeared with it. We had to deal with the indisputable fact of the utter and disastrous disruption of our national life in the 17th century, caused by the Civil

War, the rise of Puritanism, and the revolting wave of frivolity, excess, and foreign influence in which England was engulfed at the Restoration. The English peculiarity of depreciating national product to the advantage of the foreigner had laid us open in matters of art to alien domination.

Manuscripts were beyond the reach of the average musician, and for nearly 300 years the only published Virginal Book was the 'Parthenia' of 1611. Then the Fitzwilliam Virginal Book, aptly described as a 'confused and disorderly accumulation,' made its first appearance in print. The enormous labour and skill required on the part of its editors could be appreciated only by those who had worked on the original MS., yet the results had not been as yet in any way commensurate with the labour. Its mere mass terrifies and disconcerts. It might be questioned whether, given suitable modern editions, anything could have been accomplished during the last twenty years, in view of the cloud of prejudice in which the whole subject has been enveloped. We were now only just beginning to arrive at the point where our own music might become once more intelligible to us. It might be said with truth that we needed our 20th century acquaintance with discord to appreciate the subtle use of it rejoiced in by our ancestors of the 16th century. We had a music to be proud of, and had circumstances proved propitious instead of fatal to us, England would have outstripped all other nations in the later development of instrumental music.

In considering the nature of the virginal music, the lecturer said that in the first half of the 16th century virginal counterpoint was fast throwing off the shackles of the modes. The key character however was hardly yet pronounced; hence it exhibited a certain wandering vagueness caused by insufficient emphasis of the tonic key-centre. Byrd, who must be regarded as the founder of our national school, turned to folk music for assistance. He took apparently the most obvious little major dance-tunes that he could find, and wrote variations upon them. Before the end of the 16th century, all composers were writing variations upon folk-songs.

The folk melody, said the lecturer, was mainly what she called 'inflectional.' It was generally called modal, but this was a misnomer. Some of the melodies coincided with a church mode, as they could hardly avoid doing, once the basis of major was left, but their character as a whole was due to an entirely different principle. To understand it we must suppose a scale major in its rising, minor in its fall. It had three normally inflected tones, the third, sixth, and seventh. Change the third of the old minor scale to major in rising, and we had the principle which underlay the whole of the Elizabethan music, popular or educated. The inflectional style was most apparent in the virginal counterpoint, and obviously false relation was the inevitable result. There was no harmonic theory in Elizabethan times, but there was undoubtedly a fine harmonic sense. The strangeness of the Elizabethan style consisted mainly in the fact that it had a strong backbone of consonant triads, combined more or less with a dissonant counterpoint.

The lecturer went on to speak about the Catholic tradition, which at the beginning of the 17th century actually interfered with the records of secular virginal music and falsified the compositions of certain musicians who were of the new order. Three composers 'edited' in this way were John Bull, Orlando Gibbons, and Benjamin Cosyn. It was hard to say which of them had suffered the most in reputation as a consequence. Cosyn, one of our most skilful composers, regarded as an amateur, Gibbons, absolutely unknown to posterity as a virginal composer except for 'Parthenia,' and Bull depending for his reputation almost entirely on one who was in all probability his pupil.

In our Elizabethan music lay the foundation which gave the answer to that oft-repeated question 'What is English music?' It was a strong foundation, as was the work of all those Elizabethans. It reflected the spirit of personal freedom which caused the English composer to write as he wished, rather than as others wished, and thus gave expression to his own individuality. At the same time it reflected the national spirit of a great period. It was a fine historical tradition which must sooner or later make its appeal to all of us, for the simple reason it was our own inheritance.

MUSICAL NOTES FROM ABROAD.

THE ELEGY OF AN 'HEROIC ELEGY.'

The concert season at the Augusteum this year seems destined to be a stormy one. Scarcely had Mancini's restored peace after the Wagner storm, ere the atmosphere was agitated by another storm which, if not so virulent as the former, based itself none-the-less upon the same spirit of 'Patriotism' which succeeded in banning Wagner and Beethoven from the ancient walls of the imperial tomb.

The occasion was the second concert directed by the illustrious French conductor, René-Baton, on Sunday, January 21, and the actual *casus belli* was the first performance of an 'Heroic Elegy,' written in memory of the Sons of Italy who have fallen fighting for her greatness, by Alfred Casella.

The performance of this new Elegy had been awaited with great interest, due to the personality of the composer, who has hitherto seemed to bid fair to arrogate the title of representative of the new school of Italian music. Casella owes his musical education to Paris, and it is scarcely more than a year that his native land has had the opportunity of judging of his merits—merits that are due to a modernism more imitative, perhaps, than original. He has succeeded in assuring himself of a certain amount of kudos by his idea of a 'National Society of Music,' formed indeed upon the plan of analogous French institutions, but with a character of absolute independence of any exotic school.

It was natural, therefore, that as the sponsor of the new Italian music in its perfection, Alfred Casella should have aroused keenest interest in his (apparent) desire to produce a composition that should be for Italy what the '1812' is for Russia.

And the failure was absolute and unmistakable. No one failed to see in the composition a reproduction of all the extravagances of modern Russian and Austrian writers, extravagances and exaggerations sometimes more painful than those of Stravinsky and Schönberg. The protests began with the gallery, but were echoed by all the great audience, so that amidst the tumult of shouts and whistles it was impossible to hear whether the composition was finished or not; and only when the orchestra struck up the 'Marcia Reale' did the hurricane subside. It was, indeed, the general idea that the piece had been abandoned; but this doubt was cleared up by the conductor himself, who wrote to the Press: 'Casella's work was executed to the end. This was not only my duty, but the duty of any artist who undertakes to present a new work to the public, and I should be extremely sorry to be believed capable of abandoning a public work entrusted to me.'

We must, however, be just. Although the failure of the work was a foregone conclusion, there can be little doubt that it owed its unmitigated condemnation to its title. The Italian is very jealous of his patriotism, and in the extraordinary combination of sounds presented to their ears under the above-named title, the people saw this sentiment deeply offended, and resented it accordingly. The lesson thereby conveyed to composers, authors, and managers has been neatly summed up by the well-known critic, Calza, in the following words: 'And now—enough of these merely opportunist works. The war is too sorrowfully serious to serve as a means of calling the people's attention to suggestive titles—be it by the "patriotic" theatre or cinematograph, by the "patriotic" music or by the "patriotic" book. The cult of the Fatherland is, especially at this moment, too austere and solemn to permit that it may be exploited under any artistic pretence.'

AN ISOLATED PROTEST.

But neither was the first concert directed by René-Baton permitted to have an altogether triumphant success. For one brief moment a catastrophe appeared imminent on this occasion also. The last number on the programme of the concert of January 15 was the 'España' of Emmanuel Chabrier—a composition of somewhat too popular a nature to content some of the more austere-minded patrons of the Augusteum. The result was an emphatic individual protest which for a second threatened to ruin the success of the piece. The principle of order triumphed however, and the danger was averted. It was significant that the same programme included Debussy's 'L'Après-midi d'un faune,' a composition which was once the object of clamorous dissent, and which now is received with equally clamorous applause.

(Continued on page 129.)

Our Almighty God.

ANTHEM FOR GENERAL USE.

Collect for Second Sunday after Epiphany.

Composed by GEORGE BARCROFTE.
(Organist of Ely Cathedral, 1579-1609.)
Edited by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante sostenuto.

SOPRANO. *p* O . . . Al - might - y

ALTO. *p* O . . . Al - might - - y God, O

TENOR. *p* O Al - might - y God, Al - - might - - y

BASS. *p* O . .

Andante sostenuto. ♩ = 80.

ORGAN.
(*ad lib.*) *p*

p cres.

God, O Al - might - y God, mer - ci - ful -

cres.

. . . Al - might - - - y God, mer - ci - ful - ly, mer - ci - ful -

p *cres.*

God, Al - might - y God, mer - ci - ful - ly, mer - ci - ful -

p *cres.*

. . . Al - might - - - y God, Al - might - y God, Who dost gov -

ly, mer - ci - ful - ly *dim.* hear the
 ly, mer - ci - ful - ly hear the *dim.*
 ly, mer - ci - ful - ly, mer *dim.* ci - ful -
 - ern all things in heaven and earth, all things in heaven and
dim. *p*

cres. sup - pli - ca - tions of . . Thy peo - ple, of . . Thy peo - ple, of
cres. sup - pli - ca - tions of Thy peo - - - ple, of Thy
p ly hear the sup - pli - ca - tions of . . . Thy peo - - - ple, hear the
cres. earth, hear the sup - - pli - ca - tions of Thy peo - ple, Thy
cres.

mf Thy peo - ple, hear the sup - pli - ca - tions of Thy . .
 peo - - - ple, hear the sup - pli - ca - -
 sup - pli - ca - tions of . . Thy peo - - - ple, the sup - pli -
 peo - ple, of thy peo - ple, hear the *mf*
mf

of our . . . life, all . . . the days of our . . .

all the days, all the days of

all the days of our life, all the days of

of our . . . life, all the days of our . . .

poco dim.

(Continued from page 124.)

AN ITALIAN TRIBUTE TO TOSTI.

No memoir of Sir F. P. Tosti will be entirely complete which does not include some mention of the magnificent commemoration of the artist held in the great hall of his last home, the Hotel Excelsior, at Rome, on January 12.

The commemoration was organised by the *Messaggero* newspaper, and had the double object of honouring the memory of the master, and of aiding the families of the soldiers now fighting at the Front. The programme also included a poetical tribute by a well-known Roman poet, and an appreciation by Robert Bracco, the intimate friend of Tosti:

| | | |
|--------------------|---------|----------------------------|
| Sogno | .. .. . | Bianca Stagno-Bellincioni. |
| La Mia Canzone | .. .. . | .. .. . |
| Ninon | .. .. . | Ninon Valin Pardo. |
| Chanson de l'adieu | .. .. . | .. .. . |
| Filles de Cadix | .. .. . | .. .. . |
| Preghiera | .. .. . | Gabriella Besanzoni. |
| Voglio amarti | .. .. . | .. .. . |
| Vorrei | .. .. . | .. .. . |
| Dopo | .. .. . | Gemma Bellincioni. |
| Malta | .. .. . | .. .. . |
| Nonna sorridi | .. .. . | .. .. . |
| A mare chiare | .. .. . | Emma Carelli. |
| Ridonami la calma | .. .. . | .. .. . |
| Invano | .. .. . | Leone Paci. |
| Vola, o serenata | .. .. . | .. .. . |
| Canzone d'amoranto | .. .. . | Ben. Gigli. |
| Tristezza | .. .. . | .. .. . |
| O dolce meraviglia | .. .. . | Taurino Paris. |
| Ideale | .. .. . | .. .. . |

The programme was completed by the execution of the only two instrumental compositions produced by Tosti, 'Inquietudine,' a sweet melody for the violin, and the pianoforte composition, 'At home.'

Of the eloquent commemoration spoken by Robert Bracco, we have only room to give a brief résumé:

'ROBERT BRACCO ON PAOLO TOSTI.

'Neither mourning, nor the anguish of despair, nor lugubrious monodies do we associate with Paolo Tosti this evening, but the colours and the odour of spring, the beauty of fair ladies and the grace of children, the passing of a multitude of winged spirits, symbols of the "Eternal Woman" come from all parts of the earth to pay their respects to the fadeless memory of the master who has passed. Well might we write on the door of that room where he lay—that room yet saturated with the sense of his power—the strange and mystical exclamation of Emily Brontë: "Here is no place for Death."

'None but one who was able to enter thoroughly into the soul of the master, and who merited that privilege, could have made that suggestion for a monument to Tosti which we owe to her with whose grief and with whose pride we associate ourselves this evening. "Erect upon a pedestal," she has said, "a figure that shall represent Woman, and inscribe upon the pedestal the first notes of his first Romance and the first notes of his last Romance."

'Simple and wonderful commentary of his art! All his music he offered to Woman, for from love it drew its inspiration, and to love was it dedicated. And so every woman, loved or loving, or with the memory of a past love or the expectation of a future love in her heart, finds in his measures the interpretation or the echo of her own interior world.

'This is the psychology of Tosti's music, and the grand reason why it is known all over the world.

'We must not allow his genial and beloved personality to obscure our appreciation of his work as a musician, and particularly in that field of music devoted to Romance, the graceful lyric that was not disdained by the semi-gods, such as Lully, nor by the gods, such as Rossini. In the varying history of the Romanza Tosti has, without doubt, signalled one of the culminating periods, and we may compare his influence in this direction with that of Giuseppe Blangini, who in the 17th century did so much for the Italian Canzonetta, and whose chief characteristics—a modest simplicity marked with an inborn dignity and an untrammelled elegance that are due more to instinct than to culture—are all found in his works, retaining the imprint of the purest and most traditional forms of Italian music, amidst such rapid evolutions as have never hitherto been known in the kingdom of sound.

'For this, perhaps, criticism will deal severely with him: but to us let his poetry be sacred—that poetry which, in the heart of this gentle, lovable son of Italy, retained unchangeable light and colour and song, so truly resembling a divine faculty. It was Robert Schumann who, after hearing Italian song, wrote to his old master:

"In Italy I have learned to love the genius of music."

A grandson of the famous Italian actor Salvini, lately read to some of the most literary and cultured men of Florence a political sketch in three parts written by himself, entitled 'Dante,' which it is understood will ere long be produced, Mascagni undertaking to compose the music, which will play an important part in the production.

A new opera entitled 'Medusa' has just been completed by Bruno Barilli, one of the young Italian school of composers, and those who have heard some of it speak highly of the work.

Musical America (January 20) says that Percy Grainger has returned to the East after a triumphant tour of the Pacific Coast, where in addition to his winning honours as a pianist, his suite 'In a Nutshell' was produced by Alfred Hertz at a concert of the San Francisco Symphony Orchestra. The extraordinary amount of percussion effects employed by Mr. Grainger in this new orchestral work called forth a great deal of comment from both the public and the more analytical critics, the latter of whom found much to admire in the ingenious conceptions of the brilliant Australian.

Dr. Henry Coward writes in the February number of the *Etude* (New York) on 'Success in Choir Conducting.' The article is rather more about training than conducting, and is very practical.

The 'Alpine Symphony' of Richard Strauss was performed at Minneapolis on New Year's Day under Emil Oberhofer.

Zandonai's opera-setting of Gabriel D'Annunzio's 'Francesca da Rimini,' produced at Chicago on January 5, and the same composer's 'Primavera' Suite, produced at New York on the same day, were not considered attractive.

RUSSIAN MUSIC IN ENGLAND.

The *Russian Musical Contemporary Review* for October 15, 1916, says:

In the October issue (No. 884) of the London journal the *Musical Times* there appeared a short article by Montagu-Nathan on Prokofiev. Despite its limited dimensions the article, which is excellent in tone, is very informative, and reveals in its writer a serious attitude towards the work of Prokofiev and a good knowledge of his compositions, even those so recently published as the 'Cello Ballade, Op. 15, issued this year. The talented writer of this article published not long ago a History of Russian Music, in the pages of which are to be found estimates of the work of such comparatively young musicians as Prokofiev, Stravinsky, Myaskovsky and others. When will these names be recognised in histories published in their native country? For the rest, Montagu-Nathan's is, if we are not mistaken, the first special article devoted to Prokofiev's work yet published, not only abroad but anywhere.

MR. H. A. FRICKER AND TORONTO.

In our April and May, 1916 issues, an advertisement appeared relating to the appointment of an organist for the Metropolitan Methodist Church, Toronto, Canada, the salary offered being £500 per annum. Numerous applications were received, but it was only recently that the authorities decided to offer the appointment to Mr. H. A. Fricker, the well-known Leeds organist and conductor. The cable that reached Mr. Fricker on February 14 also offered him the conductorship of the famous Mendelssohn Choir, hitherto conducted with such remarkable success by Dr. Vogt. No information as to the reasons for Dr. Vogt's retirement has reached us. Mr. Fricker informs us that his own engagements at Leeds and the risks of voyaging in these times have to be considered, and that he has accepted the appointments only provisionally.

London Concerts.

ROYAL CHORAL SOCIETY.

Verdi's 'Requiem' was repeated by this Society on February 3. The performance was a remarkably good one. The soloists were Miss Carrie Tubb, Madame Kirkby Lunn, Mr. Alfred Heather, and Mr. Robert Radford. Sir Frederick Bridge conducted.

QUEEN'S HALL.

THE LONDON SYMPHONY ORCHESTRA.

M. Emil Mlynarski was to have conducted the fourth concert of the season given on February 5, but the difficulties of travelling from Moscow, and an incomplete recovery from a recent illness, forced him to decide to renounce all his English engagements. Fortunately the directors were able to obtain the services of Mr. Hamilton Harty, whose reputation as an orchestral conductor is now very high. The programme on this occasion presented no novelties. It consisted of the four following items:

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| Overture, 'Benvenuto Cellini' | Berlioz |
| 'Siegfried' Idyll | Wagner |
| Pianoforte Concerto (No. 4, in G major) | Beethoven |
| (Soloist: Miss Irene Scharrer.) | |
| Symphony, 'From the New World' | Dvorák |

all of which were adequately performed. Miss Scharrer was in good form, and the Symphony was played with that ease and freedom that come of familiarity with its technical demands.

QUEEN'S HALL ORCHESTRA.

On January 27, Beethoven's *Rondino* in E flat for wind instruments was played with singular beauty of tone and perfect ensemble. A Suite, 'The Legend of Tsar Saltan,' by Rimsky-Korsakov, was performed for the first time in this country. It consists of three Entr'actes from the opera of the same name. The first two movements are very charming, and the third is at least effective. The whole Suite is easily intelligible, and the scoring is full of that fine craftsmanship that was instinctive to this gifted composer. The audience was quick to realise the beauty of the music, and will we feel sure welcome an early repetition. The 'From the New World' Symphony, which was performed with great attention to finish, was another successful item. Much interest was felt in the re-appearance of Miss Kathleen Parlow in Brahms's Violin Concerto. She played with much fine feeling, and generally with certainty of technique.

At the concert given on February 10, the novelty was the Overture to the drama 'Tsar Boris,' by Kalinnikov (1866-1900). It turned out to be an interesting and orthodox composition, with some periods that arrested special attention, but the whole effect was not strikingly impressive. The Symphony in G by this composer is a better exemplification of his undoubted talent. The other items of the programme were the prelude 'Le Déluge,' by Saint-Saëns, Brahms's second Symphony—which was magnificently played—Schumann's A minor Pianoforte Concerto, the solo part of which was adequately performed by Miss Irene Scharrer, the Prelude 'L'Après-midi d'un Faune,' and Hamish MacCunn's Overture 'Land of the Mountain and the Flood.' Sir Henry Wood conducted on both occasions.

ROYAL PHILHARMONIC SOCIETY.

The programme on January 29 included Elgar's 'Cockaigne' Overture and Rimsky-Korsakov's 'Antar' Symphony—a fascinating work—and three pieces for orchestra: 'On hearing the first cuckoo,' 'Summer night on the river,' and March from 'Folkeraadet' Suite, by Delius, which were charmingly played. M. de Pachmann played—Mendelssohn's G minor Concerto! Sir Thomas Beecham conducted.

The recital given at Queen's Hall on February 7 by Miss Adela Verne and Mr. John Dunn did not attract a large audience, in view of the size of the Hall. Mr. Dunn made a too rare appearance, and played Spohr's 'Dramatic' Concerto No. 8, in A minor, in very fine style. For our part we must say we have never before heard this appealing work played so beautifully. Miss Verne contributed Schumann's 'Papillons,' Chopin's Etude in C sharp minor, Op. 25, and her amazing performance of Weber's 'Perpetuum Mobile.' Both artists combined to give a splendid interpretation of the 'Kreutzer' Sonata.

The Chappell Ballad Concerts at Queen's Hall now provide programmes that have an interest for a large class of concert-goers. The light orchestra, ably conducted by Mr. Alick Maclean, is a great attraction. On February 3 a performance of 'Mon cœur s'ouvre à ta voix,' by that great artist Madame d'Alvarez, was a memorable experience.

WIGMORE HALL.

The London Amateurs' Orchestral War Concerts organization gave a pleasant concert on February 7. Miss Madeline Price was the solo pianist, and Mr. J. Campbell MacInnes the singer. Miss Gwynne Kimpton conducted. The proceeds of this concert and of two others announced for March 14 and March 28, are to be given in aid of British Prisoners of War in Germany.

Mr. Austen Carnegie, at his vocal recital on February 8, sang about twenty songs which being of the best kind enabled him to show the high standard of his culture. Madame Marie Levinskaja contributed pianoforte solos.

A young pianist, Miss Rachel Owen, gave a second recital on February 10, and added to her reputation.

ROLIAN HALL.

Madame Alys Bateman organized an excellent concert on January 27, which was given to 500 convalescent soldiers and sailors. The programme was well-designed for its purpose, and was enthusiastically received.

The London String Quartet, on February 2, played a new Debussy Sonata in F, written for harp, flute, and viola. It elicited various opinions. The Quartets played were Brahms in A minor and Dvorák in F. On February 16 Ravel's Quartet, and the third 'Rasoumovsky' Quartet of Beethoven, were in the programme, and Vaughan Williams's beautiful song-cycle, the vocal part of which was sung by Mr. Gervase Elwes in his best style.

Miss Edith Abraham and Miss Ethel Hobday gave an attractive recital on February 3. A 'Little Sonata,' by J. B. McEwen was a novelty, and it was a cheerful one.

Mr. Victor Benham again showed his ability as a pianist on February 7. He brought forward his new Sonata for pianoforte and violin, Op. 27, in which he was associated with Mr. Albert Sammons. The idiom of the new work is not modern—a fact that may be in its favour in some quarters.

Miss Yvonne Yorke, a young violinist who gave her second recital on February 9, again proved her natural ability and sound training.

Miss Gertrude Peppercorn gave a concert on February 10, the programme of which was specially arranged to interest children. Schumann's 'Kinderscenen,' Op. 15, was one of the selections, and the Suite 'Peter Pan Sketches,' by Harry Farjeon, was a novelty.

At the concert given by the London Trio on February 14, the programme included Beethoven's Grand Trio, Op. 97, and one by Leclair in D major. Miss Goodwin (pianoforte) played some interesting selections with her usual skill, and Miss Margaret Champneys sang very agreeably.

Miss Daisy Kennedy (violin) gave a recital on February 15. Her greatest achievement was a remarkable performance of Paganini's Concerto in D.

The Society of Women Musicians gave an excellent concert on February 15. The programme was long and varied, and was not drawn exclusively from the works of female composers. One novelty of considerable merit was a Duet for two pianofortes by Miss Elsie Horne. The proceeds are to be given to the Committee for Music in War Time.

STEINWAY HALL.

A new Trio for violin, viola, and pianoforte, by York Bowen, was an attraction at the last of the late-afternoon concerts given by Mr. Lionel Tertis on January 22. This work must rank with the best that Mr. Bowen has given us. Songs by Murray Davey, sung by the composer, were another and agreeable novelty.

Mr. Hugh Marleigh covered a wide national range at his vocal recital on January 30. He has a temperamental style which, although arresting, is somewhat overwrought. But he is a singer of mark.

At Madame Fromont-Delune's cello recital on January 31, a 'timeless' Concerto for cello and pianoforte, composed by M. Delune, had some attraction.

The 'War Emergency Concerts' scheme continues its useful career. On February 2 a new String Quartet in D major illustrated the gifts and musicianship of Arnold Trowell. Mr. de Lara spoke on 'English a musical language.'

Mr. Joseph Holbrooke's music nearly filled the programme of the 'All British' Concert given on February 8: his 'Pickwick Club' Quartet and his Pianoforte Quintet in G minor were performed, the quartet party led by Mr. John Saunders provided the strings.

A performance of Sullivan's 'Gondoliers' was recently given by the Opera Class of the London College of Music, the net proceeds, amounting to over £11, being given to the Hut fund of the Young Men's Christian Association. Mr. Robert Hyett, the conductor of the Class, directed the performance.

The Central London Choral and Orchestral Society drew a large audience to the commodious Central Hall, Westminster, on the occasion of their concert given on January 20. Elgar's chorus 'It comes from the misty ages,' from 'The Banner of St. George,' and Percy Fletcher's 'Song of the Grey Seas' were appropriate items. Mr. D. J. Thomas conducted.

At the Royal College of Music concert given on February 1, students gave remarkably good performances of Brahms's Quartet, Op. 51, No. 2, and César Franck's Quintet in F minor. A very interesting item was the playing by Doris Fell and Kathleen Connah of Saint-Saëns's Variations for two pianofortes on a theme by Beethoven.

The Leighton House Chamber Concerts brought Mr. Arthur Catterall's quartet party to London to play on February 8. They proved that they are a fine body of artists. Modern music was represented by Tancieff's Quartet in A minor (Op. 11). Miss Jean Waterston sang some of Cyril Scott's songs to the accompaniment of the composer.

The Alexandra Palace Choral and Orchestral Society gave a concert at the Northern Polytechnic, Holloway, on February 10. The programme included the 'Hymn of Praise,' Stanford's 'Songs of the Fleet,' and Elgar's 'For the Fallen.' Mr. Allen Gill conducted.

The South Place (London, E.C.) Sunday Popular Concerts have brought forward excellent programmes during the past month. A fine quintet party, led by Mr. John Saunders, performed Spohr's Quintet in B minor, Op. 69, on February 11. Henry Farjeon's Quartet in B flat was also performed, and Mr. Madoc Davies sang some good songs.

Among the useful activities of Trinity College of Music (London) must be reckoned the lectures it arranges for the benefit of students. At the lecture-recital given on February 12, Dr. C. W. Pearce dealt with the old melodies 'Nocte Surgentes' and 'Veni Sancte,' and their use by various composers.

The London Sunday School Choir and Orchestra gave a Concert at the Royal Albert Hall on February 17. Mr. William Whiteman contrived as usual to make the most of his resources, which naturally were not normal. There was a good audience. Miss Agnes Nicholls and Mr. Robert Radford were the principals. Mr. Wesley Hammet conducted the orchestral selections, Mr. Horace Holmes was at the organ, and Mrs. Mary Layton was at the pianoforte.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

On February 9 the third concert of the Philharmonic Society's season was given, the *pièce de résistance* being Somervell's 'The Power of Sound,' which had not been heard before in Belfast. Although it cannot be ranked among the masterpieces, it is a well-written work giving good scope for finished choral singing. It was greatly appreciated, owing to its careful preparation by the conductor, Mr. E. Godfrey Brown. Miss Edith Evans sang the solo part. Mr. Moiseiwitsch was engaged as pianist, but unfortunately owing to transit difficulties in these anxious times he could not appear. Instead Mr. Zacharewitsch, the renowned Russian violinist, was available, and played with his usual ability a fine selection, including a movement of Tchaikovsky's Concerto. Mr. Kenneth Ellis was the other vocalist, and his fine bass voice was heard to great advantage. Miscellaneous orchestral pieces completed an excellent programme.

BIRMINGHAM.

It only needs 'After-Breakfast Concerts' to complete the present musical output, so that in future we shall have in Birmingham concerts at all times of the day. We have already 'After-Tea Concerts,' some concerts which are held at three o'clock, some at four, irrespective of the evening concerts, and to crown all Mr. J. C. Hock, a local violoncellist, is giving a series of ten 'Dinner-Hour Concerts' at the Midland Institute.

Another new venture has been organized by Mr. Stevenson, jun., the conductor of the New Philharmonic Society, namely, 'Town Hall Promenade Concerts,' the first of which was given on January 18, but the attendance was by no means encouraging. To match this enterprise one has to go as far back as the early 'fifties, to the time of the Crimean War, when the famous Julien first inaugurated popular Town Hall Promenade Concerts, at which the most famed vocalists and instrumentalists of the time appeared, such as Ernst, Wieniawski, Madame Pleyel, Reichardt, Koenig, Madame Gassier, Liebhadt, &c. Many years later the late Mr. Ffrench Davies essayed Promenade Concerts at the Town Hall, but these and similar ventures failed to draw large audiences. Mr. Stevenson had under his beat a fairly large orchestra of amateurs and professionals, who gave spirited and enjoyable performances of strictly popular orchestral selections, comprising the 'Peer Gynt' Suite No. 1, Sibelius's now famous 'Valse Triste,' Moussorgsky's Russian Dance, 'Gopak,' the Barcarolle from 'Tales of Hoffmann,' the Prelude from 'Carmen,' and the Overture '1812.' The last-named however needed a much larger rank and file, especially a more sonorous array of strings. Mr. Norris Stanley, a young and talented local violinist, played Beethoven's Concerto with the same finish and technical skill he did at the Town Hall last year. The vocalist was Miss Vera Horton, a sympathetic contralto. The second Promenade Concert was given on February 8, but the attendance did not come up to expectations, and if these concerts are to be continued better patronage must be bestowed upon them. The programme was much in advance of that given at the previous concert, and contained the Overture 'Merry Wives of Windsor' and 'Meistersinger,' 'Finlandia,' the Polovtsienne Dances from Borodin's 'Prince Igor,' and the Hungarian March from Berlioz's 'Faust.' An excellent interlude proved Miss Bessie Clarke's scholarly interpretation of Grieg's Pianoforte Concerto in A minor, Op. 16, accompanied by the orchestra. The vocalist was Mr. Herbert Simmonds, an artistic and cultured baritone gifted with a sympathetic voice. The whole concert was a distinct advance on its predecessor.

In connection with the Catholic Re-union in Birmingham, January 30, an excellent concert was arranged by Mr. Gervase Elwes and given in the Grosvenor Room, Grand Hotel, attended by high dignitaries of the Roman Catholic Church. In addition to Mr. Gervase Elwes appeared Miss Louise Dale, Miss Dily Jones, Señor Gomez, the Spanish violinist, Miss Dorothy Howell (pianoforte), and Mr. B. Kiddle as accompanist.

Mr. Richard Wassell's second Orchestral Concert, given in the Town Hall on January 20, was in every way a delightful musical function of which Mr. Wassell has reason to be proud, and which certainly served to enhance his reputation as an orchestral conductor, for he handled his orchestra with the same earnest and musicianly skill he does his choral forces. Nothing could have surpassed in finish and delicacy the fine reading of the 'Unfinished' Symphony and the Andante Cantabile from Tchaikovsky's fifth Symphony. Of equal merit was the excellent interpretation of the Overtures 'The Merry Wives of Windsor,' the 'Midsummer Night's Dream,' and the 'Tannhäuser.' The Russian pianist Benno Moiseiwitsch gave one of the finest performances of Saint-Saëns's Pianoforte Concerto in G minor, Op. 22 (splendidly accompanied by the orchestra), yet heard in Birmingham.

Sir Thomas Beecham conducted in the Town Hall, on January 24, the fifth Hallé Orchestra concert of the current series of six. After hearing of late so much Russian music of all grades, a Mozart Symphony came as a delightful relief, its simple grace, its melodic charm, acting like balm upon one's nerves. Sir Thomas was in excellent form throughout, and

gave us quite enchanting performances of Ravel's 'Pavane,' Méhul's sparkling Overture 'The two blind men of Toledo,' Stravinsky's Suite from 'L'oiseau de feu,' also an extravagant Suite 'Iberia,' by Debussy. A magnificent performance of Delius's Piano-forte Concerto in C minor was given by Mr. William Murdoch, finely accompanied by the Orchestra.

On January 27 the New Philharmonic Society gave, under Mr. Stevenson's direction, a popular concert in the Town Hall consisting of songs, violin, violoncello, piano-forte, and organ solos. The chief attraction was Miss Irene Scharrer, the well-known pianist, who is a great favourite with local audiences. Her chief contribution was Schumann's 'Carnaval,' of which she gave an ideal reading, completely fascinating her hearers. Miss Scharrer also played a short Sonata by Scarlatti, Chopin's Valse in D flat, the Study in A flat, and Eugène D'Albert's exquisitely graceful 'Scherzo.' A rare musical treat proved Miss Sybil Eaton's artistic and truly noble playing of Vitali's Chaconne for violin, accompanied on the organ by Mr. C. W. Perkins. The latter also gave for his organ solo Mozart's great Fantasia in F minor in the most brilliant manner possible. The vocalist was our local baritone, Mr. John Goss, who sang a lugubrious scena from 'Boris Godounov,' totally unsuitable as a concert aria. Madame Gell's Ladies' Choir gave a number of part-songs, and Miss Joan Willis, an excellent violoncellist, played several solos with complete mastery over her instrument. Mr. G. H. Manton was a most artistic accompanist.

The sudden and almost tragic death of Dr. G. R. Sinclair, on February 7, a few hours after having rehearsed Verdi's 'Requiem,' which was shortly to have been given by the Festival Choral Society in connection with the Hallé Band, came as a great shock to all who have been connected with him. But to none was it more so than to our Festival Choral Society, whose conductor he had been since the death of Dr. Swinnerton Heap, upholding the tradition of our premier choral Society in a marked degree by his earnest and conscientious work and the artistic results he attained. He died, so to speak, in harness in Birmingham. His geniality, kindness, and consideration to the chorists will never be forgotten. Some appreciations of the deceased musician and an obituary notice will be found at pages 117 and 118.

The Birmingham Choral and Orchestral Association contributed another concert-recital of Benedict's romantic opera, 'Lily of Killarney.' The last performance was in March, 1914. The tuneful and pathetic airs like 'I'm alone' and 'In my wild mountains,' and the characteristic chorus 'Tally-ho,' once more strongly appealed to the large audience present. Indeed, Mr. Joseph H. Adams conducted an excellent all-round performance, choir, orchestra, and principals rendering artistic service in every direction. The cast of principals included Madame Parkes-Darby, Miss Doris M. Holt, Mr. Alban Cohen, Mr. Walter Ottey, Mr. Herbert Simmonds, and Mr. Walter Morgan. Of special merit was the wonderfully sympathetic delivery of the beautiful air 'The Colleen Bawn from childhood I have known,' by Mr. Simmonds.

BOURNEMOUTH.

Considerably more than a half of the 1916-17 series of Symphony Concerts have now been given, and there seems every likelihood of the interest in these successful proceedings being steadily maintained up to the very finish of the season. Certainly in point of numbers recent audiences have been very satisfactory, and it is safe to assume that these Thursday functions constitute one of the soundest propositions in the policy of the Winter Gardens. Also, Mr. Dan Godfrey knows his public and what to provide for it. Tchaikovsky, for instance, is still a sure draw with an average audience, and so, on January 18, a programme entirely made up of the works of that composer was presented to a highly appreciative assembly. Some excellent playing was heard the following week in such diverse compositions as Berlioz's 'Carnaval Romain' Overture, Mozart's G minor Symphony, and portions of the Suite Symphonique constructed out of Charpentier's opera 'Louise' (first time here), this last item in particular receiving a most flexible, emotional, and polished performance. On other occasions much genuine pleasure was derived from the revival of such notable works as Borodin's B minor Symphony, Dvorák's 'Carnival'

Overture, Glazounov's sixth Symphony, and, last but not least, Beethoven's example in A major. Compositions previously unheard at these concerts have comprised the Overture and Introduction to Act 3 from Goldmark's opera, 'The Cricket on the Hearth,' two 'Ancient Scots Tunes' set for strings by Sir A. C. Mackenzie, and H. Orsmond Anderson's 'Spring Idyll.'

The solo performers at the Symphony Concerts have been Miss Daisy Kennedy, whose reading of the Tchaikovsky Violin Concerto was full of individuality and extremely artistic; Miss Ruby Holland, who, although her playing revealed many good qualities, did not exhibit sufficient strength for such a work as Scriabin's Piano-forte Concerto (its first performance here); Miss Mary Law, who made a conspicuous success in Wieniawski's Violin Concerto in D minor, by reason of her charming and most expressive interpretation of the music; Mr. Ioan Lloyd-Powell, who surpassed all his former performances at Bournemouth by his scholarly and thoughtful playing in Beethoven's 'Emperor' Piano-forte Concerto; and Miss Joan Willis, whose interpretation of Saint-Saëns's A minor 'Cello Concerto was refined, if a little lacking in authority.

Owing to the writer's inability to attend the 'Monday Special' Concerts it is impossible to furnish any details of this series, but according to all accounts the programmes are exactly suited to those who are inclined to be just a little overawed by the bigger musical forms as represented in symphonies and concertos.

Outside the Symphony and 'Monday Special' Concerts, the most outstanding of the past month's fixtures have been the two concerts organized by Mr. Graham Peel in aid of the Officers' Families Fund. At the first of these an afternoon of complete artistic enjoyment was ensured by the engagement of Miss Agnes Nicholls and the London String Quartet (Messrs. Albert E. Sammons, H. Wynn Reeves, H. Waldo Warner, and C. Warwick Evans); this was indeed a musical treat of the highest order. The other concert brought Miss Phyllis Lett, a singer of real worth, and three instrumentalists—Miss Constance Pinwell (violin), Mr. Arthur Williams (cello), and Miss Fanny Davies (piano-forte)—who combined in some pleasing though not altogether well-balanced trio playing. Then, on January 24, M. Strockoff, the Russian violinist, paid his first visit to this town. He proved himself to be a very refined, clever, and finished performer, the only quality that seemed to be missing to any extent being that of tone. Lastly, we must not omit to record another of those operatic performances—and a very tasteful one, too—that have recently been so much to the fore here. This was the fairy operetta 'Florette' (by Agnes Bartlett), which was produced by a company of able performers (chiefly amateur), consisting of the pupils of the Bournemouth School of Music (principal, Mrs. Farnell-Watson, who conducted the performance), in conjunction with vocal and other histrionic helpers.

BRISTOL.

The Quintet responsible for the Clifton Chamber Concerts was assisted by Mr. Milani on January 29, his services being requisitioned for the solo violin passages in Chausson's Concerto in D major. Its striking qualities were interpreted with admirable feeling and breadth, and its repetition—it was given four seasons ago—was greatly appreciated. The four dainty movements of the 'Suite sur des Chants Bretons,' by Jean Hure, proved a contrast to the more exacting Concerto, and a favourable reception was also accorded to Frank Bridge's Quartet in G minor. Madame Adolphi (1st violin), Miss Hilda Barr (2nd violin), Mr. Alfred Best (viola), and Mr. Percy Lewis (violoncello), are to be congratulated on their excellent work during the evening. The abilities of Mr. Herbert Parsons as pianist are a great asset at these concerts. He and Mr. Best (viola) contributed a Romance from the Suite in D of B. J. Dale.

Of the series of organ recitals at St. Mary Redcliff Church, that on February 12 was of more than ordinary interest, the executant being Mr. Douglas G. A. Fox, a native of Bristol, who before joining the Colours was organist at Keble College, Oxford. He is a lieutenant in the 4th Gloucestershire Regiment, and was home from the trenches on a few days' leave. The programme opened with an admirable interpretation of Rheinberger's fourteenth Sonata, this being

followed by two short pieces by J. S. Bach and a Minuet in B minor from Widor's third Symphony. The rest of the programme consisted of a Canon in A flat by Schumann, a Prelude in E minor by Chopin, Handel's Overture to 'Athalia,' and the Bridal March and Finale from Sir Hubert Parry's incidental music to 'The Birds' of Aristophanes.

At the Victoria Rooms, on February 8, a recital was given by Miss Marjorie Sotham (pianoforte) and Mr. Percival Hodgson (violin), the former of Birmingham and the latter of Bristol. They were associated in an able interpretation of César Franck's Sonata and York Bowen's Suite in D minor. But it was in their individual efforts that the two executants were heard to the best advantage, Mr. Hodgson playing with fine tone and feeling 'Chanson-Méditation' (Cottet), 'Caprice Viennois' (Kreisler), and 'Tempo di Minuetto' (Pugnani). The Kreisler item, though encored, might have been dispensed with, seeing that the composer has borne arms against the Allies. The Pugnani item was enthusiastically received, and a familiar Serenade by Gabriel Pierné added. Miss Sotham won the good opinion of the numerous auditors by her artistic treatment of Gabriel Grovlez's Suite 'L'Almanach aux Images' and her brilliant performance of the Tausig arrangement of Bach's Toccata and Fugue in D minor, which was encored.

One of the most attractive events of the musical season is the annual Ladies' Night of the Bristol Royal Orpheus Glee Society, the seventy-second of which was given on February 15, at the Victoria Rooms. There was a large gathering, and once more under the direction of Mr. George Riseley the charm of the unaccompanied male-voice singing exercised its spell, with such fine tone, expression, and precision were the various compositions performed. Tom Cooke's favourite glee, 'Strike the lyre,' once more opened the programme, and showed how balanced were the parts. 'Breathe soft, ye winds' (J. B. Calkin), and 'Lo, on yon long resounding shore' (W. Horsley), followed, while further variety was found in 'Italian Salad' (Genée). This amusing illustration of Italian musical terms was given with commendable humour and spirit by the choir and soloist (Mr. Alfred Heather), and for once the no-encore rule was relaxed. Horatio Parker's 'The lamp in the West' proved a great favourite, and on the lighter side 'Cupid swallowed' (Sir Charles Santley) and 'Bold Turpin' (Sir J. F. Bridge) were well received. For the first time an instrumental soloist was introduced, and Miss Adela Verne's pianoforte contributions were so well received that a return visit will be looked for. As an encore to Weber's 'Perpetuum Mobile,' Miss Verne played a somewhat remarkable Study for the left-hand by her sister.

In aid of the Bristol Postmen's Benevolent and War Funds a miscellaneous concert was given at the Victoria Rooms on February 16. The artists for the occasion were Miss Muriel Weatherhead, Miss Mildred Jones, Mr. Harison Cook, Mr. Fred Wilshire (songs at the pianoforte), Miss Hilda Barr (violin), Miss Evelyn Pullen (cello), Miss Nan Dove (pianoforte), and the Bristol Glee Singers (Messrs. J. Horsell, L. Venn, F. Baber, and A. Parkman). The hall was filled to overflowing, and the enthusiasm was such that encores were the rule rather than the exception. Mr. W. E. Fowler, who assisted as accompanist, arranged the programme.

CAMBRIDGE.

The London String Quartet paid a visit to Cambridge on February 8, and gave the first concert of the term in connection with the University Musical Society. These players always attract a large number of people, and the size of the audience at this concert showed that their popularity is fully maintained. The programme consisted of Beethoven's Quartet in F minor (Op. 95), McEwen's 'Biscay' Quartet, and the now familiar one in G minor by Debussy. Owing to ill-health Dr. Rootham is not in residence this term, and in consequence the Society's programme has been recast. It is hoped that the performance of sacred music in St. John's College Chapel, announced for March 15, may be given in the Easter term.

On February 13 a chamber concert was given in the Newnham College Hall in aid of the Cambridge Serbian Relief Fund. The players were the Misses Margery and Thelma Bentwich (violin and violoncello), Mr. Raymond Jeremy (viola), and Dr. Rumschysky, and they contributed

Brahms's Pianoforte Trio in B major (Op. 8), Beethoven's Trio in C minor for violin, viola, and violoncello (Op. 9, No. 3), and Dvorák's Pianoforte Quartet.

Mrs. Haydn Inwards gave a pianoforte recital on February 14 in the Guildhall of works by J. S. Bach, Chopin, Liszt, Brahms, César Franck, and Debussy.

Dr. Gray is giving his usual fortnightly organ recitals at Trinity, and this term precedes them by giving at each recital a short lecture on the principal items of the programme. These recitals have become quite a feature of the musical life of Cambridge, and they give people the opportunity of listening to organ works they would not normally hear.

The University Musical Club concerts are held as usual every Saturday evening, and the standard of the programmes has been kept up despite the paucity of performers.

DEVON AND CORNWALL.

Beginning on January 24, at Plymouth, Madame Clara Butt and party accomplished a highly successful tour of Devon and Cornwall throughout the subsequent ten days, visiting Exeter, Torquay, Penzance, St. Austell, Truro, and Camborne. The party included Miss Laura Evans-Williams, Mr. Gordon Cleather, Miss Helen Cavell (violin), Mr. Vivian Langrish and Mr. Harold Craxton (pianoforte), with the popular contralto singer.

On February 14, Madame Kirkby Lunn visited Plymouth for the first time, and sang at the annual concert of the Plymouth Madrigal Society conducted by Dr. Harold Lake. She had a big reception, which was shared by Mr. Robert Radford and M. Arthur de Greef (the Belgian pianist).

A chamber-music matinée in Torquay Pavilion on February 1 was of unusual interest. The string quartet consisted of Mrs. Lennox Clayton, Miss Jessie Bowater, Miss Ethel Pettit, and Mr. Lennox Clayton, and Mr. Edgar Heap collaborated at the pianoforte. Schumann's Op. 44 Quintet and Haydn's Op. 77, No. 1, Quartet received excellent interpretations. The success of the classical programme was so assured that a series of similar matinées has been arranged. On the occasion cited, Mr. John Buckley sang songs by Handel and Henschel. On February 3, the Municipal Orchestra played in the afternoon, and in the evening the band of the Reserve Battalion of the London Regiment, under Bandmaster Crane, gave a concert of instrumental and vocal music.

Dr. Rumschysky, the Russian pianist, played two Beethoven Sonatas (Opp. 81 and 31), and pieces by Chopin, at Torquay, on February 9, when the Municipal Orchestra performed Schumann's Symphony in E flat and Haydn's in D. Miss Bessie Bingham sang songs by Henschel, Coleridge-Taylor, and Tchaikovsky.

In Barnstaple Parish Church performances were given on February 11 and 12 of a sacred Cantata for soli, chorus, and organ, on the subject of the Epiphany, for which the music was composed by Dr. H. J. Edwards to words written and selected by the Rev. Thomas Russell. The work, exalted and fervently devotional in spirit, was sung by members of the Festival Society and of the church choir; Dr. Edwards provided the organ music with his invariably inspired skill, and Mr. S. Harper, sen., conducted. The Church was well filled with listeners, the singers occupying the chancel. The scheme of the Cantata comprised three parts—'Prophecy,' 'Journey,' 'Adoration'—and the music, parallel with the text, develops power and spiritual enthusiasm to a climax in the third part. The episode of the Magi is a centre of interest, and the motif of the passage of the star, frequently recurring throughout the work, assists this particular significance. Its imaginative suggestiveness gives a sense of rapture to the Prelude (for organ) to the 'Bethlehem' scene, of which it forms the basis. Reverting to the second part, we may notice a beautiful chorale, 'O Thou Who dwellest in the light,' perfect in feeling, and effectively sung. The carol opening the third part, 'Awake, O Zion,' cleverly combining the ancient mode, was particularly noteworthy in matter and performance. A meditative supplement to the scene of the Magi was given as a novelty. This was a solo for contralto voice, the words of which were extracted from two familiar hymns by Mr. Sydney Harper with sense of the fitness of things and instinctive sympathy with the context.

The general standard of performance was good, though unequal, the tenors and basses (Magi and Scribes) sounding particularly sonorous in the acoustically well-appointed building. The principals were Mrs. Long, Mrs. Fairfax, whose beautiful voice strengthened the appeal of the 'Wondrous honour' solo, and Messrs. Sydney Harper, sen., Sydney Harper, jun., and John Northcote.

Sullivan's music to 'The Tempest' was played at three performances of Shakespeare's play given at Barnstaple on February 14 and 15, by girls of the Grammar School. Miss Benson's orchestra of ten players provided the instrumental element. At Chittlehampton, on February 8, the Church Choir sang part-songs, and solos were performed by Mrs. A. Long, Mr. S. Harper, and Mr. A. Long (vocalists), and Miss Seyfert (violin). An effort to raise funds for War purposes at Combemartin on February 9, consisted of a miscellaneous concert by visitors and residents, at which a mixed vocal quartet sang ensemble numbers, violin and pianoforte music was provided by Mrs. McBain and the Misses Creek, and several solo vocalists sang. An orchestral and vocal concert at Newton Abbot on February 15 was conducted by Mr. J. W. Green.

The Wadebridge Male-Voice Quartet made a concert tour in the district prior to February 7, for War funds, and achieved financial and artistic success. On February 13, St. Just Guild performed the war Masque, 'The Empire's Honour,' of which the music, illustrative and incidental, was conspicuously good. At Lelant, on February 12, members of the 251st Co. R.D.C., Hayle, gave a concert of duets, quartets, and anthems, under the direction of Mr. Crewes.

In our February number it should have been stated that the performance of 'London Cries,' by Penzance County School Boys, was conducted by Mr. Lance Webb.

DUBLIN.

At the Royal Dublin Society, chamber music recitals have been given by the Brodsky Quartet (on January 29), playing Schumann, Op. 41, No. 1, Tchaikovsky, Op. 11, and Beethoven, Op. 59, No. 3; Dr. Esposito (on February 5), who played Bach's Chromatic Fantasia and Fugue, Beethoven's Op. 110, Grieg's 'Ballade,' and Chopin's Nocturne in B major, Op. 62, Barcarolle and Etude, Op. 25, No. 12, besides smaller pieces by Arne and Scarlatti. On February 12 the string orchestra, conducted by Dr. Esposito, played Handel's Concerto Grosso in B flat, Bach's 'Brandenburg' Concerto in G, Grieg's 'Holberg' Suite, and pieces by Scarlatti, Esposito, and Gernsheim. With this recital the present series came to a conclusion.

The Feis Ceoil is announced for the week commencing May 7, and will be held in the Mansion House, by kind permission of the Lord Mayor of Dublin. The adjudicators are Mr. Bantock Pierpoint, Mr. H. Wessely, Signor Carlo Albanesi, and Mr. Sydney H. Nicholson. Last year's competitions were held in the Marlborough Street School buildings in July, but the circumstances were very exceptional, and so late a date is very unsuitable, as many of the schools close at the end of June, and many people are absent from Dublin during July and August.

The Joseph O'Mara Opera Company commenced a short season at the Gaiety Theatre on February 19. The visits of his Company are always welcome, its members having many friends in Dublin who appreciate the conscientious work done by this operatic combination.

EDINBURGH.

The third Harrison Concert was given on January 20, and proved of more than usual interest. Duets for two pianofortes were contributed by Miss Irene Scharrer and Miss Myra Hess. 'Le Tourbillon,' by Melan-Gueroult, was most interesting. Miss Valerie Valenson, as 'cellist, introduced Granville Bantock's Celtic Poem, 'The Land of the Ever Young.' The vocalists were Madame Brola, Miss Colville, Mr. Ben Davies, and Mr. Bornoff. The latter introduced songs by Arensky and Bagrinovsky.

A recital of Sonatas for Violin and Pianoforte was given by Mrs. J. G. Burnett and Mr. Julian Rosetti on January 27. The programme consisted of Gabriel Fauré's seldom-heard work, César Franck's lofty conception, and Grieg's popular

C minor. The audience was keenly appreciative of the great beauty of all three works, which received thoughtful and artistic interpretations.

An event of considerable importance took place in the Music Hall on January 27, when Mr. Scott Skinner, 'the Strathspey king,' was presented with his portrait in oils, painted by Mr. Young Hunter. The presentation was made by Colonel James Cantlie, who referred to Mr. Skinner as the successor of Neil Gow and Marshall. Mr. Skinner was born in 1843, and his name has been a household word for well nigh fifty years. It is impossible to describe his playing. Traditional in the highest and best sense of the word, it is also superbly artistic, and one wonders if he is the last of a type of native artists whose whole style and expression is national, uninfluenced by musical development, yet great in itself. To hear is to believe. Mrs. Wauchope of Niddrie, widow of the late General Wauchope who was killed in the Boer War, unveiled the portrait.

The Burns anniversary was celebrated as usual. The concerts were given on January 26 and 27, under the direction of Mr. James C. Lumsden, whose father before him conducted these events. Mr. Lumsden has enhanced their popularity by securing the best artists in the interpretation of Scottish song, and amateur and professional alike now flock to this feast of Scotch music.

Prof. Donald Tovey gave his fifth Historical Concert on January 31. His programme consisted of the Sonata in F, Op. 10, No. 2; Sonata in E minor, Op. 90; Thirty-three Variations on a Diabelli Waltz, Op. 120; Sonata in A flat, Op. 110. It should be mentioned that the Professor has from the beginning played all these works from memory, with a feeling of intimacy that was simply delightful. The sixth and last rehearsal of the series was given on February 14, and was preceded by a lecture on February 13, which discussed Beethoven's later styles. The programme was Sonata Op. 13, Variations on 'La Stessa,' Sonata Op. 28, Fantasia Op. 77, Sonatas Opp. 81 and 111.

A concert nominally promoted for young people, but equally interesting to older folk, was given on February 10. Mr. Fuller Maitland gave harpsichord selections, and Miss Patupa Kennedy Fraser sang Celtic songs with Celtic harp accompaniment.

GLASGOW.

The Choral and Orchestral Union brought its season to a close on January 27, when the programme was sustained by the London String Quartet, the Glasgow Choral Union, under Mr. David Stephen, and Mr. Hughes Macklin as solo vocalist. The instrumental numbers were Haydn's Quartet in D (Op. 64, No. 5), and Dvorák's 'Nigger' Quartet. The Choral Union's selection was a very varied one, which included numbers by Montague Smith, Wilbye, Palestrina, Handel, and Elgar. An extra concert was given on February 3, when the Choral Union gave 'Messiah' under the same conditions as on New-Year's Day, but with a new quartet of solo vocalists—Misses Flora Woodman and Dilys Jones, and Messrs. Herbert Teale and Norman Allin. Musically, the concert was successful, and from the treasurer's point of view phenomenally so.

The annual concert of Miss Boyd Steven's Choir took place on February 14. This Choir is the direct product of the Competitive Festival movement, and is typical of what that movement seeks to accomplish in the direction of modern choral interpretation. Miss Steven is an expert in the technique of choir training, and in addition she possesses imagination and musical insight which enable her to secure performances of real distinction. This was exemplified in a long programme of well-chosen part-songs. Mrs. Kennedy Fraser was solo vocalist, and her short explanatory remarks before the performance of each of the Hebridean songs she sang contributed greatly to the interest of the occasion.

The concert by the Glasgow Select Choir on February 10 recalls the musical activities in the city thirty odd years ago, when the Choir, then conducted by Mr. Frederic Archer, and Mr. Lambeth's Choir, stood for all that was best in choral singing. We have travelled far since those days, and what was then remarkable is now a commonplace. It would be interesting for the Choir to try its strength at one of the Competitive Festivals. Under the present conductor, Mr. Percy Gordon, it should do well.

The last of the Harrison Concerts was given on February 16, when the Hallé Orchestra played a familiar programme under the baton of Mr. Eugene Goossens, jun. The month's music includes a fortnight's performances of the Royal Carl Rosa Opera Company, beginning on February 19.

LIVERPOOL.

Sir Henry Wood conducted an admirable programme at the eighth Philharmonic Concert on January 23, which included the 'Fidelio' No. 4 Overture, Coleridge-Taylor's strenuous Ballade in A minor, and Elgar's noble 'Enigma' Variations, the interest in which grows on each successive hearing. Another draught from the crystal spring was Sir Henry's Orchestral Suite No. 6, of excerpts from Bach's clavier-music, including the 'Caprice on the departure of a beloved brother,' two Preludes from the 'Forty-eight,' the Scherzo from the third Partita, the Gavotte and Musette from the sixth English Suite, and the Preludio from the third Partita for solo violin. To musicians these more or less familiar pieces appealed with fresh delight in their new medium, and there could be no question how favourably they were received by the general audience. Yet there were purists who could and did complain of the transference, forgetful that Bach himself has led the way in this direction by transcribing or accommodating Vivaldi's Violin Concertos to the organ and harpsichord. They might as well complain about the irreverence of Bach's clavier and organ-music being played upon a modern grand pianoforte or concert-organ. The conclusion is that Sir Henry Wood has again done notable service in his orchestral transcription of Bach the ancient master as well as of Moussorgsky the modern. The 'Rhapsodie Espagnole' by Ravel is strong meat, impossible to describe in a line or two. Suffice it to say it created no definite desire to hear it again. That fine singer, Madame Kirkby Lunn, sang 'Che farò' and songs by MacDowell and Quilter with great acceptance, and the Berlioz Chorus 'Ophelia' for female voices and orchestra was interesting, and effectively performed.

Sir Frederick Cowen received a flattering reception on appearing as 'guest-conductor' of the ninth Philharmonic Concert on February 6. His long association with the Society, 1896-1913, assured him of a welcome to the rostrum, and the performance he conducted of the C minor Symphony was in keeping with the best traditions of the Society, and of his own reputation as an interpreter of Beethoven's great music. The programme was otherwise of conventional order, containing Tchaikovsky's 'Marche Slave,' which is heroic, theatrical, and trivial by turns, the Gluck-Mottl 'Suite de Ballet,' and Grainger's 'Shepherd's Hey.' In her violoncello solos Madame Guilhermina Suggia showed great executive skill and an accurate, if delicate, tone in Boellmann's 'Variations,' and also in Schumann's uninteresting Violoncello Concerto; and the vocalist, Madame Licette, sang brilliantly in the well-worn 'Ah! fors'è lui,' and with appropriate feeling in Charpentier's 'Depuis la jour.'

Mr. Joseph Holbrooke has made a highly-favourable impression at his series of six chamber concerts, which commenced at the beautiful Crane Hall on January 22, and his powers as a composer and also as a pianist, especially in interpreting his own music, have been exhibited in various chamber works which bear the unmistakable stamp of original force and distinct individuality. Examples of these qualities, which include a noticeable avoidance of the commonplace and conventional, carried perhaps occasionally to the verge of eccentricity, were offered in the 'Sonata Romantic' for violin and pianoforte, in the Pianoforte Quintet in G minor, with its whimsical 'Valse Diabolique' and vigorous Finale, and also in the Pianoforte 'Etudes,' 'Valse Romanesque,' and 'Scène Bacchante.'

These pieces, remarkable for their wealth of ideas and varying moods, are interspersed with moments of real beauty as well as pure fantasy. Mr. Holbrooke showed a generous mind in offering examples of notable music by other native composers in Swinstead's Preludes in F sharp minor and in C, and Speaight's delightful Shakespearian String Quartets, 'Cobweb,' 'Moth,' 'Mustard-seed,' 'Queen Mab sleeps,' 'Titania,' and 'Puck.' They were beautifully played by the John Saunders String Quartet.

At the third concert of the Rodewald Concert Society, on January 29, Mr. R. J. Forbes as pianist joined the Catterall String Quartet in a splendid performance of César Franck's Pianoforte Quintet, and no less satisfactory was the strongly rhythmic Pianoforte Quartet by Fauré, one of the finest modern works in this medium. Mr. Arthur Catterall and Mr. Forbes also played the Delius Sonata for violin and pianoforte, music of the 'atmospheric' order, which on a first hearing conveys no message whatever.

Two attractive programmes drew large audiences to the Symphony Orchestra Concerts in the Philharmonic Hall. On January 20, the one and only Fachmann played exquisitely with the orchestra in Chopin's Andante Spianato and Polonaise Brillante, and in other detached solos he demonstrated his incomparable delicacy of touch and tone and revealed his usual irresistible drollery. Schubert's B minor Symphony, Glazounov's acceptable 'Paraphrase on the Hymns of the Allies,' and Tchaikovsky's 'Casse Noisette' Suite gave Mr. Akeroyd and his fine orchestra plenty of opportunity. On February 3, Beethoven's seldom-heard Symphony No. 4, and a most attractive 'Festivo' from the 'Scènes Historiques' (Sibelius), were the chief orchestral items, and Mr. Albert Sammons gave a masterly performance of the solo part in the Saint-Saëns Violin Concerto No. 3, in B minor. The vocalist was Miss Ida Kidder, an accomplished singer who revived with singular charm the Sullivan song 'Birds in the night.' Excellent pianoforte accompaniments were played by Mr. T. Nevison.

In the Shakespeare Theatre the Harrison-Frewin Opera Company gave on January 25 a first performance in the provinces of the French composer Edmond Milla's opéra-comique, 'Mugette,' based upon Ouida's famous 'Two Little Wooden Shoes.' The principal parts were sustained by Miss Nora D'Angel, Miss Beatrice Waycott, Mr. Walter Hyde, and Mr. Llewys James. The music, while generally melodious, possesses few indications of dramatic power. Another revival was that of Puccini's 'La Bohème,' on February 16. Owing to the success which has attended the Company's visit, the season is to be extended by four or possibly six weeks.

Mr. Alfred Hollins gave an organ recital in the Congregational Church, Waterloo, on February 6. On the handbills was made the significant announcement, 'Full moon,' so that probably no one 'fell at Waterloo' on that evening. Other recent happenings include a most helpful lecture by Mr. W. S. Woods on 'The use of Tonic Sol-fa in teaching Staff Notation,' given in the Rushworth Hall on January 20, and in the same convenient locale, on February 5, Mr. Albert Orton addressed the local Organists and Choirmasters' Association on 'Organ Accompaniments.' Mrs. Clifford Beckett, authoress of 'Shanties and Forebitters,' gave one of the Corporation Free Lectures in the Picton Hall on February 6, on a congenial subject, 'Songs of the Sea,' and Mr. Frederic Dawson, a welcome visitor, on February 17 addressed the Music Teachers' Association in the Rushworth Hall on 'Some Principles of Interpretation.'

MANCHESTER AND DISTRICT.

This month's chronicle must commence with mention of the extensive operations of the Committee for Music in War-time. The Tuesday noon-tide concerts score is approaching the seventies. The audiences are always large, and very large if any choral music is to be heard. A reasonably severe censorship of programmes has with some insignificant exceptions prevented the introduction of any meretricious music, and steady persistence in the policy of gradually raising the standard both of performers and music must before long react powerfully on the critical sense of the audiences. The day is not far distant when the lunch-hour will be systematically used for the rational study of chamber-music. The committee includes some practical go-ahead, musical business men, and may be congratulated on its work to date.

In addition to these duties, and the arduous daily tasks of Cathedral organist and choir-trainer, Mr. S. H. Nicholson has thrown himself heartily into the organization of Convalescent Hospital concerts, and during the winter has arranged an average of sixty such per week. Only those who have tried this sort of task can adequately appreciate the industry involved,—but where can you find such

appreciative audience as these men back from the trenches, and their attendant nurses? And honourable service ever brings its own reward.

Adequate record of chamber-music in the Manchester district has fallen into arrears lately, but the Brodsky and Catterall Quartets, the Bowdon Concerts, the Gentlemen's Society, the Forbes-Catterall sonata recitals, and the Edward Isaacs pianoforte recitals, all pursue their several courses with more than the customary progressive spirit. Delius's 'Légende' is almost a household word now, and the Sonata too has been frequently heard. Mr. R. J. Forbes, with Messrs. Walter, Hatton, and J. C. Hock, have thrice played that baffling Sonata for 'cello and pianoforte by Debussy. Audiences no less than performers will have to study hard and long ere this work yields up its secrets, but illumination will surely come soon. Brodsky and Catterall would appear to have embarked deliberately on a policy of introducing the Tuesday and Friday noon-tide audiences to violin concertos, with Mr. Forbes at the pianoforte. I am inclined to place such propagandist work amongst the most important influences now operating at Manchester. The purist may object, but the practical educationist knows quite well that a decent proportion of an audience which has heard, say, the Elgar Concerto in that way, will take the earliest opportunity of attending an orchestral concert when it figures in the programme. The same would be true of Bach's Concerto for two violins, so finely played by Messrs. Catterall and Bridge.

In the domain of orchestral music many causes have occasioned departures from the advertised programme of events, and fresh zest is given to the musical appetite as we open our morning papers to see the latest operations of what we jocularly term the 'substitution board,' but Mr. Aikman Forsyth rises superior to all difficulties occasioned by illness, distance, submarine menace, naval and military duties, and we are learning, as never before, the practically unlimited extent of native riches. No matter if Paderewski, Mlynarski, or Renée Chemet find it impossible to visit us, there are others—and such an experience was ours on January 25, when instead of Paderewski we had Glinka's 'A Life for the Czar' (with some cuts) sung in English, and not heard here since July, 1888, when Edward Garcia's Moscow Operatic Company performed it. None but Russian bass chorals will ever get the finest effects in that opening chorus, and when the opera is done here in April it should have a much heavier-toned choir. As a performance most people enjoyed it without being enthusiastic. Miss Mignon Nevada has quite exceptional gifts for the part of Antonida. The Manchester Operatic Chorus, trained by Mr. W. A. Lomas, was alert and tolerably efficient, but not numerous enough to compete with the heavy brass-wind; the period of preparation had been much curtailed by the detention of the scores in London for a performance prior to Christmas. Probably the operatic performance will make a more instant appeal to the general public than, say, 'Boris Godounov,' but I doubt if the instructed musical public will pass so favourable a verdict.

So far from the enforced policy of substitution having proved a disservice to the Manchester public, it has produced one very positive gain in almost forcing on our attention the uncommonly rare combination of talents of Eugène Goossens (jun.). In a recent article I commented on this young conductor's willingness to step into the breach at the last moment, and carry through a programme of exceptional difficulty. On February 1 and 15 he filled the gaps caused by Mlynarski's absence and Sir Thomas Beecham's illness, carrying through the advertised schemes, that of the former date including new works by the Spaniard, Turina, and a march by Chabrier, not to mention Bantock's 'Hebridean' Symphony, hitherto only conducted by Mlynarski. Goossens was quite obviously master of the situation, so that the performance had unusual fluency and point. Many years ago, at a Gloucester Festival, the late Arthur Johnstone of this city said to the writer, 'Bantock is almost Berlioz-like in the vastness of his conceptions, I sometimes wonder whether his ideas can be compassed,'—and the memory of this utterance came back to me as I listened to Goossens's reading. The suggestive power of the opening gripped me as no sea-music ever before did—so elemental, so vast, the tireless heaving of mighty waters, all revealed with overwhelming imaginative force. And a little later there was an impressive

climax that might challenge comparison with the sublimity of the opening of 'Zarathustra.' In all this, as in the tenderly lyrical nature of the closing portion of the Symphony, the listener felt the spontaneity and veracity of the work—it was sheer inspiration, but in looking back on the performance these impressions are obscured by the recollection of a reiteration by trumpets of a snatch of the 'Pibroch of Donnill Dhu,' which was maintained with such insistence as to cause acute mental distress. The 'Battle' section in 'Heldenleben' is as truly appalling as is a Vereschagin war-painting, but hideous as is that cacophony, it does seem to have root in a definite idea; yet no such explanation would appear to justify Bantock in dinning this Pibroch-call into our ears until one was ready to rush from the building. Where was its emotional basis? What was meant to be its illustrative purpose? Many of Bantock's admirers have found their minds crooked into such notes of interrogation. Is it that the use of some of this Scotch folk-melody attracted him without inspiring, and would not the work have had greater cumulative power had it been more personal and less derivative in its thematic material? Probably only an authorised analysis would illuminate some of these points.

The Verdi 'Requiem' was sung on February 7, under Sir Thomas Beecham's direction, with an operatic quartet of soloists which the work demands but does not always receive. On this occasion the singers were Misses Perceval Allen and Edna Thornton, Messrs. Webster Millar and Foster Richardson. English chorals when singing in Latin do not as a rule convey the impression that they fully grasp the significance of the text. The performance was an exception to the general rule, for it was stronger on its poetic side than in its more technical aspects.

Goossens's handling of Debussy's 'Blessed Damsel' (on February 15) was most sympathetic, and the small choir of twenty or twenty-five ladies fitted better into the scheme than on a previous occasion in November, 1915; but the soloists in this instance did not attain the ideal presentation of a former and unforgettable performance, and quite possibly Manchester will never again experience those exquisite sensations compounded of poet, musician, and personality.

NOTTINGHAM AND DISTRICT.

The annual musical Festival at the Congregational Church, Hucknall, took place on January 28. The music selected included Te Deum in B flat (Stanford), 'King All glorious' (Barnby), 'The Lord hath done great things' (John E. West), and 'By Babylon's Wave' (Gounod). The orchestra also gave Schubert's 'Unfinished Symphony,' and Walford Davies's 'Solemn Melody.' The organist was Mr. C. E. Blyton Dobson, and Mr. J. Munks conducted.

The Bingham Choral Society gave its twentieth annual concert on February 7, when Gaul's 'Joan of Arc' received a successful performance. The soloists, who were also heard in a miscellaneous selection, were Miss Lilian Clayton, Mr. Franklin Pearson, and Mr. A. Farnsworth. Mr. Pilling conducted, and Mr. C. Doncaster was responsible for the accompaniments. At the Albert Hall organ recital on February 4, Mr. Bernard Johnson played Bach's Fugue in B minor, and in co-operation with Miss Emily Roseblade at the pianoforte, he was heard in pieces by Debussy and Arensky, as well as in Guilman's Scherzo Capriccioso for pianoforte and organ. Mr. Johnson's Pianoforte Suite, 'A deserted waterway' was another item admirably interpreted by Miss Roseblade. The Chamber Concert week at the Albert Hall was held from February 5 to February 9. For this effort at popularising chamber music, Mr. Bernard Johnson is solely responsible, and the 'week' included five afternoon and five evening performances. The programmes announced are subjoined:

Monday, February 5: Pianoforte Quintet in F minor, César Franck; String Quartet in C minor, Op. 18, No. 4, Beethoven (Mr. F. Mountney, Mr. W. Whitehead, Mrs. Marshall, Mr. E. Thorpe, with Miss Cantelo at the pianoforte). Tuesday, February 6: Variation and Fugue on Russian Folk-Song, Knorr; Concerto in E flat for two pianofortes and orchestra (organ), Mozart (the Misses Irene and Una Truman, and Mr. B. Johnson). Wednesday, February 7: Clarinet Quintet in B minor, Brahms; Fantasie in F minor, Frank Bridge;

String Quartet in F, Dvorák (same performers as on Monday, along with Mr. Boak, clarinet). Thursday, February 8: Pianoforte solos—'Waldstein Sonata,' Beethoven, 'Variations Serieuses,' Mendelssohn; organ solo, Prelude and Fugue in B minor, Bach; Pianoforte Trio in D minor, Schumann (Miss Cantelo, and Messrs. Mountney, Thorpe, and Johnson). Friday, February 9: Pianoforte Quartet in C minor, Brahms; Suite for Violin and Pianoforte, York Bowen; Trio in D minor, Mendelssohn (Miss Alice Hogg, Mrs. Marshall, Messrs. Mountney and Thorpe).

A performance of 'Messiah' in aid of St. Dunstan's Hostel for blind soldiers and sailors at the Wesleyan Chapel, Beeston, was given on February 10.

SHEFFIELD AND DISTRICT.

A series of weekly concerts named 'Thursday Three o'Clocks,' organized by the Misses Foxon, are in some measure compensating for the small supply of music at Sheffield. A feature of the programmes is the preponderance of unfamiliar music, and this, along with the attention given to interesting chamber music, lends constant freshness to the concerts despite their frequency. Among the more notable things heard at the February concerts have been Gade's agreeable Trio, Op. 42, played with brilliance and unanimity by Master Stanley Kaye (pianoforte), Mr. Allan Smith (violin), and Miss Dorothy Bingham (cello); Hurlstone's 'Four English Sketches,' sympathetically played by Miss Effie Wood and Mr. Allan Smith; two movements from Chopin's Sonata, Op. 65, pianoforte and cello, of which Misses Edith and Dorothy Bingham gave a well-studied interpretation. Some songs by Jarmelst—'Star of Fate' and 'Farewell'—which are of striking originality and depth of feeling, were expressively sung by Miss Blanche Napier. Mention may also be made of a scholarly performance of Brahms's Sonata in D minor, for violin and pianoforte, by Miss Sarah Jennings and Miss Ethel Cook. Among many interesting songs heard at these concerts should be recorded Rachmaninov's 'In the silent night,' Dorothy Blunt's 'Hymn to Pushan,' Walthew's 'The splendour falls,' and Bantock's 'Bridal Song' (from the 'Sappho' set).

Mr. Herbert Ellingford made his first appearance in Sheffield as a solo organist, giving a well-attended recital at the Cathedral Church. A varied programme included Liszt's Fantasia on the name BACH, the Finale to Tchaikovsky's 'Pathetic' Symphony, and Wagner's 'Ride of the Valkyries.' Mr. Wolstenholme has also during the month been heard as a recitalist on the organ in the Albert Hall, playing several of his own graceful compositions. Another attractive organ recital was that given at St. Mary's Church by Mr. C. E. J. Hornsby. In his programme were a Sonata in D minor by Topfer, Bach's Fantasia and Fugue in G minor, and two movements from Borowski's first Sonata.

Miss Fanny Davies and Mr. Albert Sammons, Miss Louise Dale and Mr. Boris Bornoff, were the chief performers at the fourth Sheffield Subscription Concert. Mr. Sammons specialised in antique music, of which he is so illuminating an exponent, and Miss Davies in Beethoven.

YORKSHIRE.

LEEDS.

Leeds enjoyed what one writer designated 'the concert of the season' on February 13, when the Hallé Orchestra, under Mr. Goossens, jun., appeared in an excellent programme at one of the Philharmonic Society's concerts. It is a significant comment on the state of music at Leeds that such a concert, first-rate though it was, should be thus singled out; but when we remember that it is the only orchestral concert by an orchestra of the highest rank which Leeds will have during the present season, whereas Manchester has twenty such, the contrast is eloquent enough. Mr. Catterall's masterly interpretation of the solo part in Brahms's Violin Concerto was the outstanding thing in the concert, and by it he proved—if proof were necessary—his right to rank among our very greatest native violinists. Rimsky-Korsakov's romantic 'Scheherazade,' which realises so admirably the Orientalisms of the 'Arabian Nights'

Entertainments,' was the other important thing in the programme; but though it was well-played, it was received with no more than the tepid enthusiasm which is rather characteristic of Leeds.

At the Leeds Bohemian Chamber Concert, on January 24, Mr. Cohen's String Quartet was heard in works by Schubert (D minor), Tchaikovsky (in D, Op. 11), and Walford Davies,—the charming 'Peter Pan' Quartet. At these concerts, on the other hand, there is always a warm enthusiasm, since the audience consists not of the élite of society but of the élite of musical people, who go, not because it is fashionable or because they will enjoy the sensation provided by brilliant virtuosi, but solely and entirely because they want to enjoy the music. A similar function should be supplied by some Sonata Recitals, instituted by Mr. Cohen, the first of which was on January 26, when with Prof. Rogers, an exceptionally efficient amateur pianist, he played Violin Sonatas by Bach and Schumann, with shorter pieces by Catoire and Medtner. At the second recital Mr. Percy Richardson was the pianist, and the programme consisted of Sonatas by Beethoven (not the 'Kreutzer,' but the Sonata in C, Op. 96), Medtner (in B minor), and Fauré (in A).

At Miss Edith Robinson's Mid-day Concert, on January 23, her quartet of ladies, with Mr. H. Mortimer as clarinetist, played Mozart's Clarinet Quintet with refinement and finish. At another of the series, on February 6, Mr. and Mrs. Rawdon Briggs played Bach's Concerto in D minor for two violins, and one of Spohr's effective duets. These concerts have not as yet met with the support they would seem entitled to, possibly because they necessarily shorten the time allowed for lunch; but it is intended to set them on a firmer financial basis, and one hopes the endeavour may prove successful.

At the Saturday Orchestral Concert on January 27, one of a series which is proving popular in the best sense of the word, Gilson's Symphony—or Symphonic Poem—'La Mer,' was introduced to Leeds, as was Vaughan Williams's first 'Norfolk Rhapsody.' The performance of the former was hardly adequate in some details, and showed the necessity for fuller rehearsal; but the work, regarded as a series of orchestral tone-pictures, seems effective, if not of the highest order, and the handling of the orchestra was certainly very able. The 'Norfolk Rhapsody' was most enjoyable, and César Franck's 'Les Djinns,' with Miss Kathleen Frise-Smith as solo pianist, and Mr. Frank Mullings's interesting vocal solos, were features of a programme which was, if anything, almost too rich. Mr. Fricker conducted. At the Leeds University a recital was given on February 6 by Mr. Herbert Johnson, who played a very interesting series of pianoforte pieces, including Schumann's G minor Sonata and a transcription of Bach's Organ Toccata in D minor, in really brilliant style. Mr. Hoggett, who teaches music at the University, is giving a series of lecture-recitals on Beethoven's Sonatas, and began on January 30 with an exposition of the Sonata in G (Op. 79), the clear lines of which served well for the purpose of analysis. An event of more than common importance was the visit of Mr. Alfred Mallinson to his native town, where, with the co-operation of his wife as vocalist, he gave, on February 7 and 9, recitals of his own songs, and manifested the extraordinary gift he possesses of imparting vivid expression to verses of the most varied sentiment and type. His pianoforte parts—'accompaniments' is hardly the word—are wonderfully suggestive, and he never fails to call up the required atmosphere, especially when he plays them himself with such exceptional subtlety and power.

BRADFORD.

At the Bradford Subscription Concert, on February 2, the Hallé Orchestra, under Mr. Goossens—who seems to have a retaining fee as its permanent deputy-conductor,—introduced Granville Bantock's 'Hebrides' Symphony to Yorkshire. It impressed one as being a remarkably vivid piece of landscape painting in music, full of character. In a 'Battle Scene' the composer rivals Richard Strauss in his endeavour to produce musical 'frightfulness.' The three trumpets in rapid succession blare out a phrase for so many bars that the effect ceases for most hearers to be impressive, and the music emerges from suggestiveness into a realism which is hardly within the bounds of art. But the work as a whole has feeling as well as power. Delius's very beautiful and effective

Pianoforte Concerto had a sympathetic interpreter in Mr. William Murdoch, and an interesting example of contemporary Spanish music—of which we know so little—was afforded in Turina's brilliant work 'La Procession du Rocio.'

At the Bradford Free Chamber Concert on January 29, Mr. Midgley and some local musicians played Gretchaninov's Pianoforte Trio in C minor, and John Ireland's exceedingly able and interesting 'Phantasie' Trio in A minor. Miss Edith Houlden was the vocalist. On February 13 the programme was of exceptional interest, including Stanford's Pianoforte Quintet in D minor, a work now about thirty years old, but fresh, brilliant, admirably put together, and altogether masterly. Arensky's Quintet in D is a work of extreme brilliance, and taxed the players' virtuosity severely, but both were played with remarkable force and vitality. Miss Clara Baxandall, a local contralto, made a most favourable impression by her good voice and unaffected style. The Festival Choral Society, of which Mr. Fricker is conductor, gave, on February 16, Vaughan Williams's 'Sea Symphony,' Debussy's 'Blessed Damosel,' and Stanford's 'Songs of the Fleet,' Miss Mabel Manson, Miss Nellie Judson, and Mr. Campbell MacInnes being the vocalists. The Debussy number met with a particularly sympathetic performance.

On the following day Mr. V. V. Akeroyd conducted the Bradford Permanent Orchestra's concert, and gave an attractive programme of which Tchaikovsky's fourth Symphony was the chief feature. It met with a straightforward performance, but Mottl's Orchestral Suite from Grétry's 'Cephale et Procris' and Saint-Saëns's 'Rouet d'Omphale' received more effective treatment. Miss Ada Forrest was the vocalist.

OTHER TOWNS.

Mr. Frederick Dawson gave another of his pianoforte recitals on behalf of the Leeds 'Music in War-time' fund at Wakefield on February 9, and played a long and varied series of pieces, the most notable of which were the Chromatic Fantasia and Fugue of Bach, the 'Appassionata' Sonata, and some pieces from the Fitzwilliam Virginal Book, one being Byrd's remarkable and poetical Fantasia, 'The Bells,' which sounds so well on a modern grand that it might have been intended for it. On Sunday, February 11, Dr. Bairstow conducted a performance of 'Elijah' in York Cathedral, which would seem to be the only building remaining in the City suitable for such an event. The congregation was reckoned at about four thousand, and though such computations are necessarily rough, this may give some idea of the magnitude of the nave, where the performance took place. The principals were Miss Elsie Suddaby, Miss Marion Edie-Reid, Mr. David Ellis, and Mr. William Hayle.

At Huddersfield, on February 16, at one of the Ladies' Chamber Concerts, Pianoforte Quintets by Brahms (Op. 26), Dohnányi (Op. 1), and Dunhill's Phantasy Pianoforte Trio, were played by Miss Beanland, Mrs. Hull, Miss Temperton, and Mrs. Vanner. Gunner A. Newton was the vocalist.

CANNING TOWN (London, E.)—The Stratford Grove Union performed 'Hiawatha' on February 8, under Mr. Ernest Coward.

GLASTONBURY.—The Literary and Dramatic Society produced two short plays with incidental music on January 24. One was a fairy sketch, 'Paddy Pools,' by Miles Malleson, the music to which was supplied by Adela Maddison. The other play, 'Land of heart's desire,' was by William Butler Yeats, and the music by Rutland Boughton. Local report speaks highly of both productions.

ILFORD.—The Metropolitan Academy of Music, whose headquarters are in the far East of London, gave successful performances of Gilbert and Sullivan's 'Iolanthe' on January 27 and February 3. Mr. Henry Riding conducted.

LOUGHTON.—A large audience was attracted to a performance of Edward German's 'Princess of Kensington' on February 5, under Mr. Henry Riding.

WARRINGTON.—Under Mr. Frank H. Crossley's able direction the Warrington Musical Society has been kept together, in spite of present difficulties, and at its concert in the Parr Hall on February 10, the full choir was effectively heard in various part-songs. Violin solos were contributed by Mr. J. E. Matthews, who also led the orchestra, and Mr. Fraser Gange sang with appropriate spirit in Stanford's stirring 'Songs of the Fleet.'

Miscellaneous.

It is not generally known that the late Duke of Norfolk, Earl Marshal of England, was not only a generous patron of music but was a good amateur musician. He composed a few good hymn-tunes, and was chief editor—with Mr. Charles F. Gatty—of the 'Arundel Hymns,' the best Roman Catholic hymnal yet published. Between the years 1897 and 1904 the 'Arundel Hymns' were issued in parts, and the whole work was published in 1905 by Boosey & Co., prefaced by a letter of Pope Leo XIII. to the Duke of Norfolk. The late Duke was also responsible for the production of 'Arundel Masses,' including Byrd's Mass for three voices (edited by Mr. Barclay Squire), and Dumont's 'Missa de Angelis.'

It was a graceful tribute on the part of the Irish Folk-Song Society of London, to present a Gold Challenge Medal to the Feis Ceoil to the memory of the late Mrs. Milligan Fox for the forthcoming Festival in Dublin, in May. This medal is to be called 'The Milligan Fox Memorial Medal,' and will be awarded for the best collection of six unpublished Irish folk-tunes, three of which must be folk-songs with words.

Mr. Albert Sammons, Mr. William Murdoch, and Mr. Percy Pitt, who kindly consented to act as judges in the Music Prize Competition arranged by the Committee of a Fund for assisting Musicians in War-time, have awarded the prize of 40 guineas for a Violin and Pianoforte Sonata to the composition sent in by Mr. John Ireland.

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| 3. | I love to hear the story | FREDERIC CLAV |
| 4. | Come, O come! in pious lays | J. STAINER |
| 5. | Thine for ever! God of Love | W. C. HARVEY |
| 6. | Jesu, Whom Thy children love | H. ELLIOT BUTTON |
| 7. | Sweetly o'er the meadows fair | F. A. CHALLINOR |
| 8. | Would you gain the best in life | C. J. MAY |
| 9. | On our way rejoicing | WALTER B. GILBERT |
| 10. | Now the daylight goes away | J. ADCOCK |

SET II.

| | | |
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| 1. | Again the morn of gladness | J. STAINER |
| 2. | The Angels' Song | ALBERTO RANDEGGER |
| 3. | Forward, Christian children | ALFRED MOFFAT |
| 4. | The Golden Shore | J. STAINER |
| 5. | Saviour, blessed Saviour | JOHN E. WEST |
| 6. | Enter with thanksgiving | F. H. COWEN |
| 7. | Man shall not live by bread | J. VARLEY ROBERTS |
| 8. | Stars, that on your wondrous way | J. STAINER |
| 9. | The day is past and over | JOSEPH BARNBY |
| 10. | God will take care of you | FRANCES R. HAVERGAL |

SET III.

| | | |
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| 1. | We march, we march, to victory | JOSEPH BARNBY |
| 2. | Hark! hark! the organ loudly peals | GEORGE J. BENNETT |
| 3. | O what can little hands do? | H. ELLIOT BUTTON |
| 4. | While the sun is shining | T. ADAMS |
| 5. | I love to hear the story | H. J. GAUNTLETT |
| 6. | The roseate hues of early dawn | A. SULLIVAN |
| 7. | Lord, Thy children guide and keep | A. S. COOPER |
| 8. | In our work and in our play | F. WESTLAKE |
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| 4. | He dwells among the lilies | LADY EUAN-SMITH |
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| 6. | The Good Shepherd | J. STAINER |
| 7. | A little kingdom I possess | R. S. NEWMAN |
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Andante sostenuto, ma sempre rubato.

SOPRANO. *mf* *3* *rit. pp*

MEZZO-SOPRANO. *mf* *3* *rit. pp*

CONTRALTO. *rit. pp*

PIANO. *Andante sostenuto, ma sempre rubato.*

Some cost a pass-ing bell; Some a light sigh, That

Some cost a pass-ing bell; Some a light sigh, That

Some cost a pass-ing bell; Some a light sigh, That

DREAM-PEDLARY.

rubato.

shakes from Life's fresh crown On - ly a rose -

rubato.

shakes from Life's crown On - ly a rose -

rubato.

shakes from Life's crown On - ly a rose -

Sva

rubato.

Ped.

più sonore.

leaf down. If there were dreams to sell, Mer-ry and

più sonore.

leaf down. If there were dreams to sell, Mer-ry and

più sonore.

leaf down. If there were dreams, if there were dreams to

Sva. loco.

mf legato.

*

rall.

sad to tell, And . . . the cri - er . . . rang the bell,

rall.

sad to tell, And . . . the cri - er rang . . . the bell,

rall.

sell, And . . . the cri - er rang the bell,

rall.

Ped.

(3)

*

DREAM-PEDLARY.

Lento.

What would you buy?

What would you buy?

What would you buy?

Lento.

f

non legato.

Ped.

Sea.....

Più tranquillo.

teneramente.

p

A cot - tage lone and

p teneramente.

A cot - tage lone and

teneramente.

Sea.....

Più tranquillo.

p

Ped.

*

still, a cot - tage With bow - ers nigh,

still, a cot - tage With bow - ers nigh,

cot - tage lone and still, With bow - ers

simile.

Ped.

DREAM-PEDLARY.

Shad - - - - - ow - y, my woes to

Shad - - - - - ow - y, my woes, my

nigh, Shad - - - - - ow - y, my woes to

Sea

* Ped. * Ped. *

Allargando.

still, Un - til I die.

woes to still, Un - til I die.

still, Un - til I die.

Allargando.

p

Ped.

Tranquillo.

p dolce.

Such pearl from Life's . . . fresh crown . . .

pp dolce.

Such pearl from Life,

pp dolce.

Such pearl from Life, such pearl from

Tranquillo.

rit.

ppp

Ped.

DREAM-PEDLARY.

a *più sonore.*

Fain would I shake me down. Were dreams to have at
più sonore.
 such pearl, such pearl. . . Were dreams to have at
più sonore.
 Life, such pearl, such pearl. . . Were dreams to have at

delicato.

cres. *allargando.*

will, . . . This would best heal my ill, would heal my ill,
cres. *allargando.*
 will, . . . This best would heal my ill, would heal my ill,
cres. *allargando.*
 will, . . . This . . . would heal my ill, would heal my ill, . .

f *rit.* *Lento.*

This, this, this . . . would I buy.

f *rit.* *Lento.*

This, this, this . . . would I buy.

f *rit.* *Lento.*

This, this, this . . . would I buy.

f *rit.* *non legato.*

Ped. *Ped.* *Ped.* *Ped.*

(6)

DREAM-PEDLARY.

Molto lento. *p*

Molto lento. *p* ** (closed lips.)*

M

Molto lento. *p* ** (closed lips.)*

M

Molto lento. *pp*

Sra.

perdendosi.

dreams to sell, . . . What would you buy?

perdendosi.

M

perdendosi.

M What would you buy?

* Lips should be lightly closed. A nasal sound must be avoided.

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v.) Woyrach
res G. Bartel
L. Sinigaglia

W. Bendal
as. H. Lloyd
P. Bown
H. Clark
ai von Wilm
J. Timothy
les B. Foster
B. Toun
Marie Wern
T. Wendt
W. Bendal
nilton Clark
W. Marchant
G. Bartel
(C. H. Lloyd
Franz Alt
W. Bendal
G. Robert
J. Baraby

tilting" (4 v.)
ee (4 v.)
J. A. Wern
I. Marschner
Joachim Raff
elix Weynch
F. Hiller
G. J. Bennett
H. Behrman
e (2 v.)

King Hall
nd J. Baraby
to Schweizer
Mackenzie
(2 voices)
C. Reinecke
ne Franz Alt
The F. Hiller
J. Polster
ai von Wilm
T. Wendt
Henry Smart
J. Kitzner
s crown
B. Toun
P. C. Bock
(4 v.) Bishop
F. Hiller

eridge-Taylor
Joachim Raff
F. Hiller
her shadow
lowes Bayley
t J. L. Hatton
harp Brahms
y doth bring
J. A. Wern
Joachim Raff
Luard-Sells
Carl Reinecke
J. L. Hatton
Frans Alt
ish MacCusa
tiera Stanford
T. S. Holland
The (2 v.)
yles B. Foster
C. H. Lloyd
King Hall
om, The
C. Reinecke
L. Sinigaglia
W. S. Bennett
Henry Smart
ne P. C. Bock
C. Reinecke
n) R. Wüster
J. D. Davis
Flute) Mozart
(Arr. by F.
W. Macfarren
nville Bartok
J. L. Hatton
oodland Hiller

used.)



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